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GUARDIAN

OCTOBER 29 - NOVEMBER 4, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 5 • FREE

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Congress, District 7
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Congress, District 8
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Congress, District 13
Pete Stark
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Gerardo Sandoval
State Senate, District 3
Mark Leno
State Senate, District 9
Loni Hancock
State Assembly, District 12
Fiona Ma
State Assembly, District 13
Tom Ammiano
State Assembly, District 14
Nancy Skinner
Proposition 1A: YES, YES, YES
Proposition 2: YES
Proposition 3: NO
Proposition 4: NO, NO, NO
Proposition 5: YES
Proposition 6: NO, NO, NO
Proposition 7: NO
Proposition 8
NO, NO, NO
Proposition 9: NO, NO, NO
Proposition 10: NO
Proposition 11: NO
Proposition 12: YES

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Proposition A: YES, YES, YES
Proposition B: YES, YES, YES
Proposition C: NO
Proposition D: YES
Proposition E: YES
Proposition F: YES
Proposition G: YES
Proposition H
YES, YES, YES
Proposition I: NO
Proposition J: YES
Proposition K: YES
Proposition L: NO
Proposition M: YES
Proposition N: YES, YES, YES
Proposition O: YES, YES, YES
Proposition P: NO, NO, NO
Proposition Q: YES, YES, YES
Proposition R: NO
Proposition S: NO
Proposition T: YES
Proposition U: YES
Proposition V: NO, NO, NO

EAST BAY RACES

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EAST BAY MEASURES

Berkeley Measure FF: YES
Berkeley Measure GG: YES
Berkeley Measure HH: YES
Berkeley Measure II: YES
Berkeley Measure JJ: YES
Berkeley Measure KK: NO
Berkeley Measure LL: NO
Oakland Measure N: YES
Oakland Measure OO: YES

ALAMEDA COUNTY MEASURES

Measure VV: YES
Measure WW: YES

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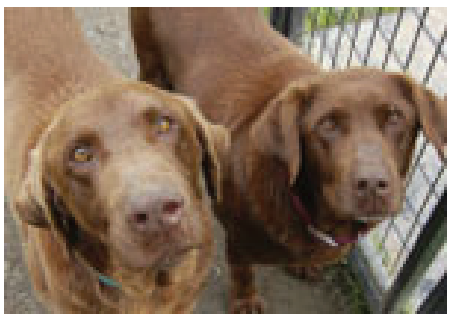
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"Please join me in energizing voters to elect Barack Obama;

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and to defeat Proposition 4: *requiring parental notification for minors."*

Dr. Natalie Berg
City College Trustee

Dr. Natalie Berg is proud to have received the endorsement of the
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Michael Goldstein • Robert Haaland • Hon. Leslie Katz • Hene Kelly
Rafael Mandelman • Sup. Jake McGoldrick • Sup. Aaron Peskin
Laura Spanjian • Debra Walker • State Senator Leland Yee

Dr. Natalie Berg's accomplishments include:

- Securing funding for the new Mission and Chinatown campuses and the Health & Wellness Center.
- Establishing evaluations for the Chancellor and College Board to assure accountability.
- Creating job training programs, partnering with community based organizations.
- Ensuring fiscal accountability and consistently balancing budgets.
- Promoting community, student, faculty, and administration involvement in policy decisions.



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- Inspect Hoses
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- Rotate Tires
- Service Battery
- Check Engine Timing (if applicable)
- Inspect CV Boots & Drive Axles
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- Replace Transmission Fluid
- Replace Brake Fluid
- Replace Coolant
- Replace Axle Fluid (if applicable)
- Check and Adjust Engine Timing (if applicable)
- Check & Adjust Belts (if needed)
- Pressure Test Cooling System
- Inspect Hoses & Clamps
- Inspect Heating & Cooling System
- Service Battery & Connections
- Test Charging System
- Set Proper Tire Air Pressure
- Rotate Tires
- Adjust Steering Gear Box (if applicable)
- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Adjust Parking Brake (if needed)
- Inspect Calipers, Rotors & Drums
- Inspect Brake Lines & Hoses
- Check & Adjust Clutch (if applicable)
- Lubricate Hinges, Locks & Latches
- Check Fuel System Filters
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- Inspect Hydraulic System (if applicable)
- Inspect front axles & driveshaft
- Inspect output shaft seals
- Inspect rear main seal
- Road test
- Lifetime adjustments

*Price shown is for a basic four cylinder American and Import car or light truck.

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INCLUDES:
- Installing new GATES timing belt
- Inspect accessory belts
- Check & adjust timing (if applicable)
- Inspect water pump
- Inspect camshaft seals
- Inspect crankshaft seals
- Inspect tensioners & idlers
- Road Test

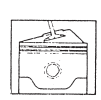
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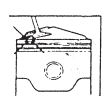
Why You Need To Replace The Timing Belt

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Many find our most powerful spiritual places within ourselves through fantasies we cannot bring ourselves to share with our partners.

EDITOR'S NOTES

By Tim Redmond
› tredmond@sfbg.com

Oddly enough, I'm nervous about everything except the Big One.

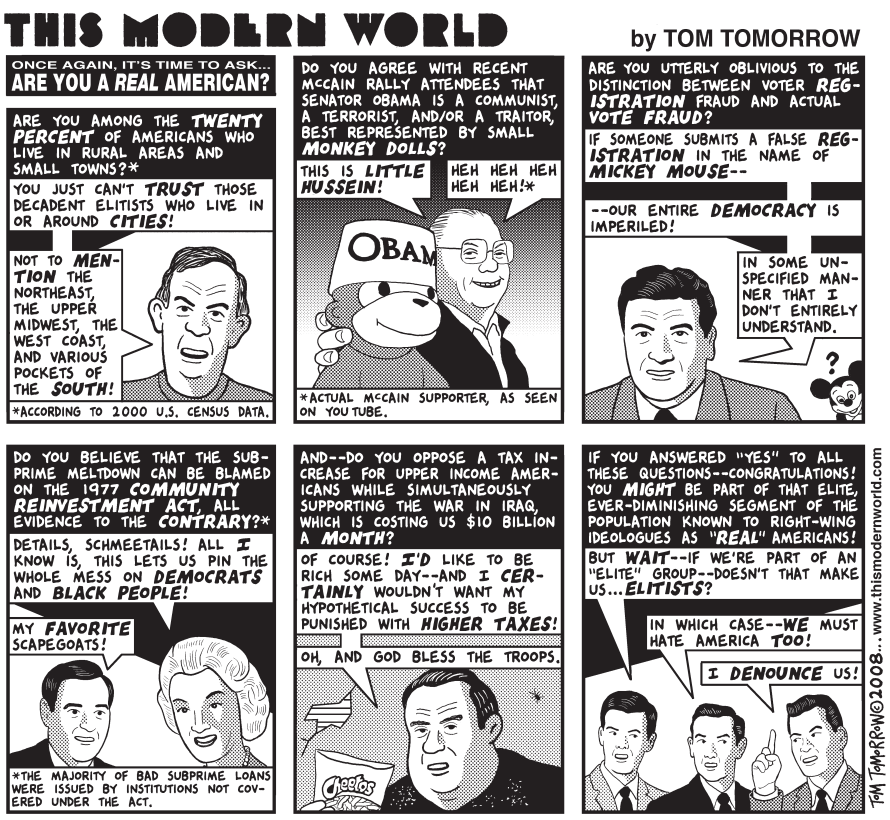
It's hard to imagine how John McCain could win the presidency at this point. Even the Republicans are privately saying it's probably too late. The only thing that could change the outcome (other than some bizarre action from the always-cool, always-controlled Barack Obama) would be wholesale voter fraud and intimidation — and I have to trust that this time around, the Democratic Party is watching a little closer than it did in 2000.

But California and San Francisco are another story altogether.

I have been telling people for months that the battle over same-sex marriage was over. Nobody under 30 cares if men marry men or women marry women, and young people are going to vote in record numbers this fall. Most of the rest of the population has better things to worry about (like jobs and rent and grocery bills) right now. Compared to 1978, when Sup. Harvey Milk helped fight the Briggs Initiative, which would have banned gay people from teaching in public schools, the cultural shift in America has been dramatic. Even back then, we won.

But $25 million from religious nuts has had an impact. Proposition 8 is too close. And here in San Francisco, several hundred thousand dollars from landlords and downtown has made the supervisorial elections far too close. More than $10 million from Pacific Gas and Electric Co. has made Proposition H too close. The landlords are even spending money to defeat Proposition B, the affordable housing measure.

So even if Obama wins San Francisco by 75 percent and California by 15 percent, every single vote in this city will count, dramatically, on state and local issues. The lines will be long, the ballot will be five pages, but go to the polls, bring your friends, tell your coworkers and family ... get out the votes, locally. Vote for Obama, then turn the page — and don't stop until you're done. SFBG



Voting to save the local economy

EDITORIAL On Oct. 21, a string of economists and advisors from the Newsom administration, the Chamber of Commerce, and the Convention and Visitors Bureau appeared before the San Francisco Board of Supervisors to present a picture of the local economy that was stunning in its lack of reality.

The experts talked about how San Francisco isn't really hurting that much right now. They said the downturn would hit eventually, but that housing and jobs are still relatively strong here. And what we need to do to boost the economy, the mayor and his experts said, is to promote downtown business, cut fees — and further reduce the city budget.

Cut taxes? Cut spending? Boost big business? That sounds a lot like the economic prescriptions we've been hearing from the right wing of the Republican Party for decades. And it hasn't exactly worked out well.

In fact, for many San Franciscans, the recession is already here — and is deep and painful. Small businesses are struggling. People are losing jobs and finding it hard to pay the rent. Like Washington, DC, San Francisco needs to be taking this seriously — but what we've seen from Mayor Gavin Newsom is a bunch of hot air. The mayor wants to accelerate capital spending. Fine. But he's counting on projects like rebuilding Airport Terminal Two that rely on bond sales — and this isn't a great time to be selling bonds — and that create jobs mostly for big out-of-town construction firms. And he wants to cut fees on business — which has never proven to be an economic stimulus, but would require deeper cuts in city programs and layoffs of city staffers. The worst thing you can do in a recession is cut public jobs.

At the Oct. 21 hearing, the supervisors were a bit dubious. "We need to be straightforward and real," said Board President Aaron Peskin. "Not half-baked schemes and empty promises." But if Newsom and his downtown and landlord allies get their way, the board that takes office in January could be very different. The progressives who have held the line on cuts, pushed for higher taxes on the wealthy, and promoted measures that will actually help the economy could wind up in the minority. And we could see a dramatic shift to the right in economic policy.

The November election is critical — and the top of the ticket isn't the only vote that matters. Preserving the progressive majority on the board and passing the key ballot measures will take the city a long way toward avoiding the worst of what could be a catastrophic economic downturn.

Let's look at the ballot from that perspective:

• *Proposition H would inject millions into the economy.* San Francisco residents and businesses pay some of the highest electric rates in the country, and money that goes to Pacific Gas and Electric Co. is sucked right out of town and invested elsewhere. Since electricity is a necessity, cutting electric rates would instantly inject cash into the economy. In fact, a 2002 study by Hofstra University economist Irwin Kellner showed that public power expanded the economy of Long Island. by $10 billion over the first four years after that region

CONTINUES ON PAGE 6 ››

Yes on K is the Christian thing to do

By Lea Brown
› news@sfbg.com

OPINION Why would a Christian minister support Proposition K, the November ballot initiative that would decriminalize prostitution in San Francisco?

There are many reasons. Prop. K would allow sex workers to organize for their rights and safety. It would enable them to report abuse in the industry without fear of prosecution. It would improve their chances of maintaining their health by lessening the stigma that prevents many from seeking the health care services they need. And it would do all this while still allowing law enforcement officials to investigate and prosecute human traffickers.

I also feel a kindred spirit with prostitutes. Like me, they are a stigmatized sexual minority in our culture. They, too, suffer due to stereotypes and prejudice because of who they are. As a lesbian, I know only too well what it is like to live in a world that is dangerous for me because of hatred and discrimination.

But there is another reason I support this measure. Prop. K has my vote because I believe that we who are created in the image of the Divine are both spiritual and sexual beings, and we need ample opportunities to nurture both parts of ourselves to be whole.

In the Bay Area we are fortunate to have access to a full range of spiritual practices and traditions. Whether we worship in a synagogue, mosque, church, temple, or at the altar of the Goddess, we have a plethora of opportunities for spiritual exploration and growth. Why shouldn't the same range of offerings be available for the sexual aspects of our lives as well?

Human sexuality is an incredibly complex and wondrous thing. Some of us are able to find sexual satisfaction in long-term relationships. But limiting everyone to such a narrow path for sexual expression is like saying we all must be Christians to find God.

CONTINUES ON PAGE 7 ››

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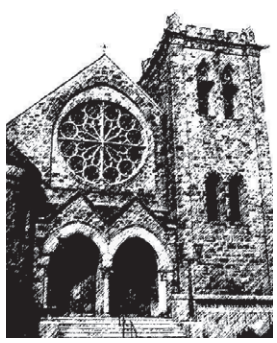


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Mr. Stillman Stewart
as witnessed by their five sons
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Monday, November 3 at 7:00pm

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Clergy will be in the chapel to marry all loving couples who come to the church with a California marriage license.

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ECONOMY

CONT»

got rid of its private electric utility.

Based on his methodology and calculations, we estimated in 2002 that PG&E cost the local economy $620 million over the previous two years (see "The $620 million shakedown," 10/4/02). Updating those figures today shows a dramatic impact: In the past decade, PG&E rate hikes have taken 1.015 billion out of the local economy. And if, as we have estimated, a public power agency could cut rates by 15 percent, that would inject $477 million a year into the local economy (see sfbg.com for a detailed calculation). That's a lot more money than the city would see from any of Newsom's proposals.

• *Proposition B would create thousands of new jobs.* Building a new terminal at the airport attracts big national construction companies. Affordable housing in a much more home-grown operation. The nonprofits that build below-market housing in San Francisco hire local construction workers, at union scale; that money stays in the economy. Affordable housing also helps stabilize and upgrade neighborhoods, adding small business and cultural institutions that create more jobs and economic impact. "It's a monster source of jobs," Rene Cazenave, who is working on the Yes on B campaign, told us. In fact, Prop. B alone would create a lot more jobs than the mayor's entire economic stimulus plan.

• *Propositions N, O and Q would save jobs.* As the city's budget deficit continues to grow, Newsom is talking about cutting more services — and that means cutting public sector jobs. Many of those workers live in San Francisco; eliminating jobs hurts the local economy. Prop. O would prevent the city from losing $80 million in tax revenue every year; Props. N and Q would bring in millions more. That would save jobs and help stave off a deeper recession.

• *Preserving an independent board will keep Newsom's worst economic policies in check.* If supervisorial candidates Sue Lee, Joe Alioto, and Ahsha Safai win in Districts 1, 3 and 11, Newsom will have a loyal majority — and the city's economy will be in trouble. The mayor of San Francisco is a Democrat, but his economic policies are much closer to what John McCain is proposing — and they won't work. San Francisco needs a strong independent board to keep asking the tough questions and demanding alternatives. It's critical to elect Eric Mar, David Chiu, and John Avalos in those swing districts.

There's so much at stake in this election. Vote early, vote often, and vote all the way to the bottom of the ballot. SFBG

SEND YOUR LETTERS TO:
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LETTERS

BASIC, FUNDAMENTAL RIGHTS

Proposition K on the San Francisco ballot would decriminalize prostitution. If Prop. K, passes it would: stop racial profiling, stop the police from enforcing laws against prostitution, end the funding for programs to enforce laws against prostitution, and require the police to enforce existing criminal laws that prohibit violent crimes, regardless of victims' sex work status. A yes vote on Prop. K will give back some of the basic human rights as well as constitutional rights of people who choose to work in the prostitution industry.

The human right to work to support one's self or family is stolen from sex workers when they are arrested for prostitution. If prostitution or other forms of sex work are a person's chosen or necessary means of livelihood, then it is their right to choose this line of work. If people are arrested for such work, the record of that offense stays on their records for life.

C. Sparks
San Francisco

ANOTHER GOOD REASON TO VOTE YES ON K

Legalizing prostitution (or simply decriminalizing) would have the same effect as decriminalizing drugs (although I myself never use either vice). It would reduce the huge cost of such services — and thereby reduce the need for people such as congress members and bankers to rip off everybody to pay for their own kicks.

Sure, it would mean a decrease in grant money for the task forces aligned against such vice. But then all those cops and lawyers could wish to become a farmer out in Kansas or Kentucky somewhere and take care of an honest wife instead.

Tharon Chandler
San Francisco

ROY FOR AC TRANSIT

The denial of an endorsement of Joyce Roy for AC Transit Board ("Endorsements," 10/8/08) is made worse by the failure of the *Guardian* to actually do what a reporter is supposed to do — INQUIRE.

Years ago the United Seniors of Oakland and Alameda County did a lengthy test of the accessibility and comfort of the Belgian Van Hool busses.

Result? Overwhelmingly negative.

A detailed critique and suggestions were provided to AC Transit. The AC Transit accessibility coordinator left soon after that scathing critique was turned in.

Next, within the sustainability piece on transportation ("Beyond the automobile," 10/22/08), look carefully at the credentials of what *SFBG* claims are 10 "experts." NO ONE from the Mayor's Disability Council, or from the Muni Access Advisory Committee, or from the BART Access Task Force, or from Paratransit was a part of this roundtable. It was ALL healthy, agile people, mostly between 25 and 50.

Bob Planthold
San Francisco

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis MN 55402; (612) 341-9357; fax (612) 341-9358.

YES ON K

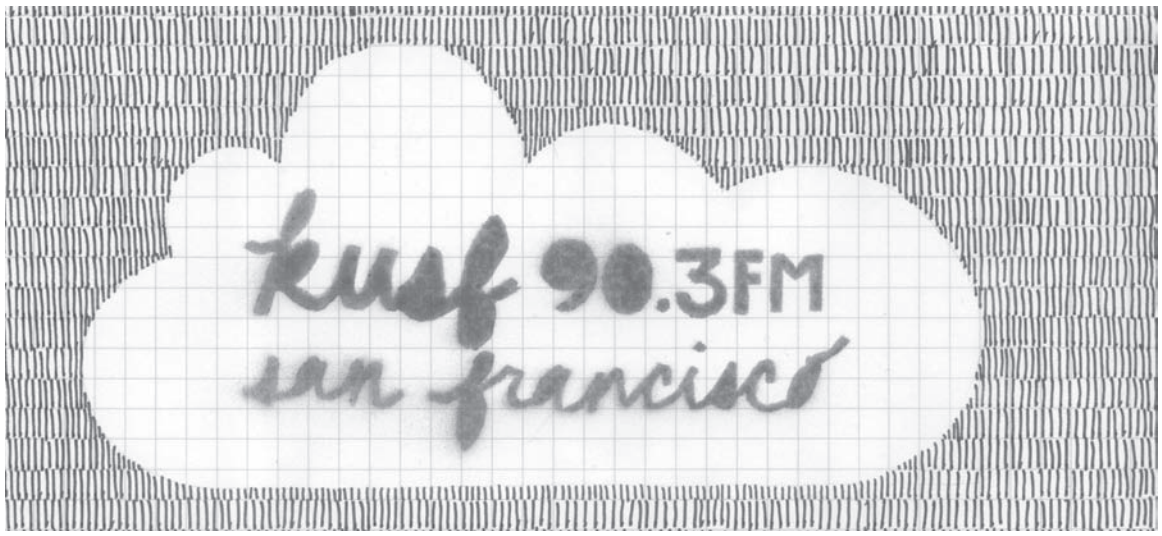
CONT››

Because we don't limit our spirituality to such narrow expression (well, perhaps people like Sarah Palin do), why do we insist on forcing our sexuality into such a box?

Some of us like spanking. Some of us just want to be held. Some of us want to be told what to do. Sometimes we need sex without a long-term relationship. Many of us, because of our age, physical illness, or circumstances beyond our control, have a difficult time finding sex partners. Many find our most powerful spiritual places within ourselves through fantasies we cannot bring ourselves to share with our partners. I want to live in a world where we all have opportunities to experience those transcendent places without shame, and where the sex workers who can help us access those places may do so without fear of arrest or stigmatization.

I believe we must all work together to create a world in which no one is penalized, persecuted, or harassed for their gender presentation, sexual orientation, or sexual activity with consenting adults. Prop. K is one step closer to ensuring that the human rights of all sexual minorities are protected and promoted everywhere, which is why I will be voting yes. As far as I'm concerned, it's just the Christian thing to do. SFBG

Rev. Lea Brown is the senior minister of the Metropolitan Community Church of San Francisco.







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FRIDAY NIGHTS @ the de Young

OCTOBER 31

YVES SAINT LAURENT OPENING NIGHT!

5:00 p.m.–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.

VIEW the new exhibition, *Yves Saint Laurent*.
The de Young is the exclusive U.S. presentation of the exhibition that celebrates the life of Yves Saint Laurent and showcases 40 years of creativity. The wardrobe basics he designed – pantsuit, pea coat, safari jacket and tuxedo – became true timeless classics in every woman's wardrobe. The exhibition includes over 125 Yves Saint Laurent accessorized outfits as well as his drawings, photographs and videos.

DANCE to music by Shing02 with Kosmic Renaissance.

CELEBRATE at our All Hallows Eve costume party for all ages: "Things That Go Thump in the Night."

CREATE skeleton paper dolls inspired by Mexican artist José Guadalupe Posada in honor of *Día de los Muertos* (Day of the Dead).



Yves Saint Laurent, Marina Schiano in Evening Gown, Fall-Winter 1970. © The Estate of Jeanloup Sieff.

de Young

Golden Gate Park ▪ San Francisco
415-750-3600 ▪ deyoungmuseum.org

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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Wilbur Storey, statement of the aims
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A•A•N ABC MEMBER

CONCERT UPDATE

FEATURED SHOW



HOT TUB
10/31 RICKSHAW STOP
MYSPACE.COM/HOTTUB94608

THIS WEEK

MY REVOLVER
ZODIAC DEATH VALLEY
TRAINWRECK RIDERS
10/29 Bottom of the Hill

CRYSTAL CASTLES
10/29-30 Independent

THE BOTTICELLIS
THE MUMLERS
10/30 Bottom of the Hill



THE BLACK KEYS
DR. DOG
10/30 Fillmore

MORRIS DAY
THE TIME
10/31 Grand Ballroom

THE BLACKS
THE RED VERSE
10/31 Hemlock Tavern

HOT TUB
10/31 Rickshaw Stop

THE HEAVY
10/31 Ten 15 Folsom

SCISSORS FOR LEFTY
WHITE LIES
11/1 Rickshaw Stop

LYKKE LI
11/1 Independent



THE LOVEMAKERS
THE HEAVENLY STATES
11/1 Uptown

TOM MORELLO
11/1 Fillmore

ROKY ERICKSON
11/1-2 Great American Music Hall

THE SPINTO BAND
FRIGHTENED RABBIT
11/1-2 Bottom of the Hill



SHE & HIM
11/2-3 Bimbo's

CITIZEN COPE
11/3 Palace of Fine Arts

DIPLO
11/3 Great American Music Hall

RAY LAMONTAGNE
11/3 Paramount Theatre

THE DEARS
SECRET MACHINES
11/3 Independent

ALL TIME LOW
11/4 Grand Ballroom

CRYSTAL STILTS
ZACH HILL
11/4 Bottom of the Hill

THE DODOS
KELLEY STOLTZ
11/6 Bimbo's



ROGUE WAVE
11/7 Independent

METHOD MAN
REDMAN
11/7 Grand Ballroom

MASTER/SLAVE
11/7 Hemlock Tavern

LOQUAT
11/8 Bottom of the Hill

THE KEV CHOICE ENSEMBLE
11/8 Uptown

THE FAINT
11/8 Warfield



TV ON THE RADIO
THE DIRTBOMBS
11/9 Warfield

THE KING KHAN & BBQ SHOW
11/9 Great American Music Hall

CROOKED FINGERS
PORT O'BRIEN
11/11 Great American Music Hall

UH HUH HER
11/11 Fillmore

MASON JENNINGS
11/13 Fillmore

DARKER MY LOVE
11/13 Independent

STRIPMALL ARCHITECTURE
11/13 DNA Lounge

TY SEGALL
THE SPLINTERS
11/14 Hemlock Tavern

CUT CHEMIST
11/14 DNA Lounge

CAFE TACUBA
11/14 Warfield

THE BREEDERS
11/14-15 Slim's

DEERHOOF
11/15 Mezzanine

USHER
11/18 Warfield

JOAN BAEZ
11/18-19 Herbst Theatre

KRS-ONE
11/21 Red Devil Lounge

O'DEATH
11/21 Bottom of the Hill



OR, THE WHALE
11/21 Cafe du Nord

MY BRIGHTEST DIAMOND
11/22 Sweedish American hall

LYRICS BORN
11/26 Independent

NAS
11/28 Warfield

AC/DC
12/2 Oracle Arena



WU-TANG CLAN
12/3 Grand Ballroom

THE MORNING BENDERS
12/5 Rickshaw Stop

OZOMATLI
12/11-14 Fillmore

MUDHONEY
WOODEN SHJIPS
12/12 Independent

VEINNA TENG
12/13 Palace of Fine Arts

METALLICA
12/20 Oracle Arena



TWO GALLANTS
12/26 Fillmore

X
12/26-17 Slim's

BLACKALICIOUS
12/27 Fillmore



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Mayor Gavin Newsom (right) is backing Joe Alioto Jr. (left) and other supervisorial candidates who are friendly with big downtown interest groups, which are bankrolling an aggressive, nasty, deceptive campaign against more progressive candidates. | GUARDIAN PHOTO BY ARLENE ROMANA

Backroom brokers

Behind the carefully orchestrated downtown campaign to take over City Hall

By Tim Redmond
› tredmond@sfbg.com

It's not the invisible hand of Adam Smith tossing hate mail on your doorstep this fall like ugly confetti. It isn't a distinct and independent group of candidates and civic organizations that just happen to be saying the same things, either. There is a carefully orchestrated campaign going on to undermine the progressive agenda, block affordable housing and clean energy, and give Mayor Gavin Newsom a majority on the Board of Supervisors.

It's well funded; it's serious; it's based on lies — and it's a threat to rent control, sustainable environmental policies, universal health care, the city's living wage law, and the rest of the accomplishments and goals of the progressive majority on the board.

If that sounds overblown, listen to what the organizers of this campaign are saying themselves.

On Aug. 15, after progressives took control of the Democratic County Central Committee and installed Sup. Aaron Peskin as chair, John Keogan, the head of a year-old organization called the San Francisco Coalition for Responsible Growth, a pro-downtown group founded to counter the progressive movement, announced his intentions in a letter to allies.

"CRG are [sic] preparing for an all-out attack with other like-minded groups and now is our time to stand-up [sic] and be counted," Keogan wrote. He asked members to support "taking SF on a sharp turn to the right."

Those "other like-minded groups," according to campaign finance reports, are a *Who's Who* list of downtown-based organizations that have consistently fought to roll back tenant protections and slash government spending on social services: the Building Owners and Managers Association, the Committee on Jobs, Pacific Gas and Electric Co., the Association of Realtors, the Chamber of Commerce, Plan C, and the Police Officers Association.

By law, political candidates can only raise and spend limited amounts of money. But organizations like BOMA, the Realtors, and Plan C can put as much cash as they want into supporting and opposing candidates — as long as the efforts are "independent."

But the orchestration of the attacks on supervisorial candidates Eric Mar, John Avalos, and David Chiu, and the support for their conservative rivals, Sue Lee, Ahsha Safai, and Joe Alioto, is so sophisticated it's impossible to believe that these groups and candidates aren't working together.

Between Sept. 9 and Oct. 20, public records show, the groups spent a combined $363,754 ($178,177 in District 1, $104,308 in D3, and $81,269 in D11) on independent expenditures attacking Avalos, Mar, and Chiu and supporting their opponents. They also spent $20,000 supporting Eva Royale in her long shot race for the solidly progressive District 9 seat.

The landlords and downtown aren't the only ones organizing. All that spending, and the threat of even more to come considering the hundreds of thousands of dollars these downtown groups still have in the bank, has served to unite tenant and labor groups in ways unseen in previous San Francisco elections.

"There's an unprecedented coalition between tenants and labor," labor activist Robert Haaland told us. "We're working together to defeat the landlord candidates, who are also anti-labor."

"We have a tremendous fear that the spending and progress on health care and social services will be rolled back," Tim Paulson, president of the

CONTINUES ON PAGE 17 ››

THIS WEEK AT SFBG.COM

Election Center 2008: interviews, polls, opinion, and more. Plus: complete events, alerts, and music listings, SFBG TV, and Hotlist

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ALERTS

By Meghann Myers
and Saadia Malik
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WEDNESDAY, OCT. 29

Does every vote count?
Voter fraud is a scary reality and major concern this year, as a number of documentaries and news reports have shown how simple it is to manipulate voting machines and the outcome of the election. Greg Palast, award-winning investigative reporter for BBC Television, has been extensively covering this issue and will be at a Halloween celebration that includes a viewing of the film, "Steal Back Your Vote," which details his collaboration with Robert Kennedy Jr. and Rolling Stone magazine to investigate voter suppression.
7–9 p.m., $15 general ($10 students, proceeds benefit Speak Out's vote protecting efforts)
Grand Lake Theater
3200 Grand, Oakl.
www.speakoutnow.org

Struggle for the streets
Do you want to know how other cities like Bogotá, Colombia; Portland, Ore.; and New York come up with solutions to traffic congestion, safety, and public transit? Livable Streets Network — which is opening a San Francisco office for its popular StreetsBlog and StreetsFilms sites — is an organization that demonstrates how cities around the world come up with successful street designs that accommodate everyone. Come see a series of StreetFilms shorts followed by a discussion and mixer.
5:30– 7:30 p.m., free
Main Library Koret Auditorium,
Lower Level
100 Larkin, SF
(Mixer to follow at Sugar Lounge, 377 Hayes, SF)
www.streetfilms.org

THURSDAY, OCT. 30

Red state stereotypes
Contrary to what mainstream media and corrupt politicians would have us believe, we are not a nation divided by red and blue states. That's the case presented by radio host and journalist Rose Aguilar, who l appears at a launch party celebrating her new book, Red Highways: A Liberal's Journey into the Heartland, which chronicles her six-month journey through red states to find out what these voters, rarely heard or seen in the media, really care about.
7 p.m., free
Books Inc. Opera Plaza
601 Van Ness, SF
(415) 776-1111

Combining bikes and transit
SF Bicycle Coalition presents a seminar featuring SFBC's Andy Thornley and his "bikes onboard" research on how to combine bikes and rail transportation to complete your commute. The talk is in conjunction with Rail~Volution — a conference that runs Oct. 26–30 — and will discuss methods like bike-rental and car-sharing to eliminate the need for cars to get to and from public transportation, and includes sessions on sustainable commuting.
6:00 p.m., free
SFBC
995 Market, 15th floor, SF
www.sfbike.org
www.railvolution.com

Remembering the '68 strikes
Starting today and running through Nov. 1, San Francisco State University's College of Ethnic Studies will host Consciousness, Community, Liberation: Fulfilling the Promise of '68. The event includes a panel on the Kerner Commission report on media coverage, as well as participation by protestors from the area and appearances by Harry Belafonte and human rights activist Yuri Kochiyama.
8:30 a.m.–9 p.m., free
Cesar Chavez Student Center
SFSU
1600 Holloway, SF
www.sfsu.edu/~ethnicst/fortieth

FRIDAY, OCT. 31

Mourn the death of Wall Street
On All Hallow's Eve, gather at the Ferry Building to finish work on the coffin before join the funeral procession marking the death of Wall Street-style capitalism. The procession leaves at 7 p.m., marches up Market Street, and arrives around 8 p.m. for services in the Castro District, where fearful city officials are once again cracking down on Halloween celebrations.
6:30 p.m., free
SF Ferry Building
marktyneshow@yahoo.com

SATURDAY, NOV. 1

Support Yes on B
This is your last chance to join the Yes on B — for the San Francisco Housing Fund — people to walk precincts and distribute legislation on the measure. Sign up on their Web site or call to learn more about what you can do.
825 Howard, SF
Rene Cazenave at 666-0314
www.propb2008.org

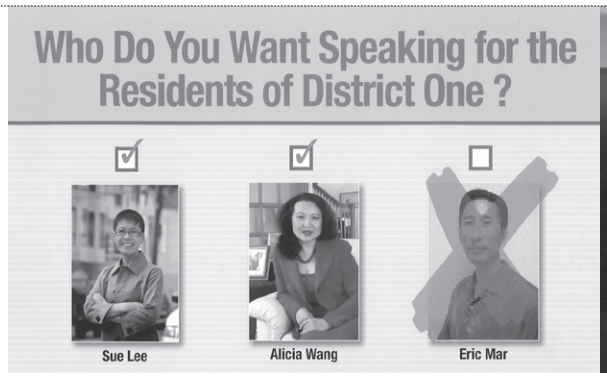
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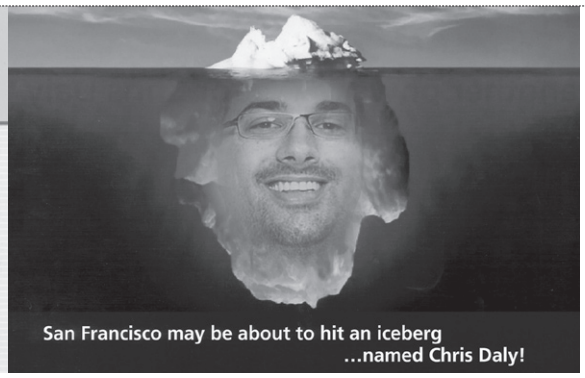


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This mailer by the Association of Realtors is typical of the avalanche of negative independent expenditures against Eric Mar and other progressive candidates, much of which attempts to erroneously associate them with Sup. Chris Daly, who is being termed out of office in two years.

Downtown's planner

Former planning commissioner Sue Lee rakes in big bucks from developers with projects she voted to approve

By Amanda Witherell
> amanda@sfbg.com

The battle for the district 1 supervisor's seat is being framed largely by politically conservative groups, funded by real estate and development, that are spending thousands of dollars supporting former planning commissioner Sue Lee over school board member Eric Mar.

An incestuous web of independent expenditure and political action committees have collectively spent enough against Mar to blow the $140,000 cap off the voluntary expenditure ceiling that all the candidates in that district agreed to.

The money's coming from the Building Owners and Managers Association, Plan C, the Coalition for Responsible Growth, and the San Francisco Association of Realtors. Although these groups can't legally work directly with candidates, they typically swap funds among each other and receive outside support from the deep pockets at the Chamber of Commerce, Committee on Jobs, and Pacific Gas and Electric Co.

According to Ethics Commission executive director John St. Croix, the $140,000 cap was lifted on Friday, Oct. 24, which means the candidates are now free to spend up to their individual campaign limits, which are different for Lee, Mar, and Alicia Wang, the other major contender for the seat.

All three are receiving public financing — but so much outside money is being spent in support of Lee that, to keep pace, the individual spending caps for Mar and Wang have been raised and are now higher than Lee's.

AGAINST THE NEIGHBORHOODS

Lee, who worked for Willie Brown's mayoral administration and was public relations director for the Chamber of Commerce, now runs the Chinese Historical Society of America.
Her voting record on the Planning Commission has been consistently pro-development and anti-neighborhood. Some examples from her final months on the commission:

- On April 10, 2008, she approved a mixed-use development at 736 Valencia St. and removed community benefits and below-market-rate unit requirements — against the wishes of community members and housing rights activists.
- On March 27, 2008, she was the only commissioner to vote against modifications to a rooftop remodeling project at 1420 Montgomery St. that would have pacified neighbors concerned about the scale and character of the plan.
- On March 13, 2008 she supported a conditional-use permit for a formula-retail paint store at Cesar Chavez and South Van Ness despite concerns about its effect on nearby small businesses.
- On Feb. 28, 2008, she approved a remodeling of a two-story flat on Potrero Ave. that opponents, including the next-door neighbors, characterized as a demolition in disguise.

"Her voting record for the past three years is crystal clear," one lawyer who represents neighborhood interests at the commission told us. "Given a choice between supporting neighborhood interests, long-term residents and the interests of the little guy or supporting development interests and the big- money people who are busy in our residential neighborhoods, she chooses the latter every time."

The lawyer, who regularly appears before the planning panel and asked not to be named, added: "She has supported big-box retail in our neighborhoods over the objections of neighbors. She has supported the destruction of rent-controlled housing and low-scale, more affordable housing that is being remodeled out of existence."

"She's a total pay to play," said Robert Haaland, a labor activist with Service Employees International Union Local 1021, which is deeply vested in independent expenditures supporting Mar. "Her donations can be tracked back to decisions she made as planning commissioner."

For example, Lee voted in favor of a plan by Martin Building Company to convert a city-owned building on Jessie Street into 25 luxury condos that now rent for about $3,000 a month. Martin's owner, Patrick McNerney is a Lee campaign donor. Also contributing to Lee is Eric Tao of AGI Capital, which helped finance the Soma Grand development, a project opposed by sustainable growth organizations like Livable City, the San Francisco Bicycle Coalition, Walk SF, and the Sierra Club. Lee voted in favor of it.

In 2006, Lee approved lifting the downtown height restrictions from 150 feet to 250 feet for a 189-unit building with ground level retail on Howard Street. The project sponsor, Ezra Mercy, gave Lee's campaign the maximum legal donation of $500.

In fact, her campaign has received thousands of dollars in individual contributions — and according to our analysis, more than half has come from real estate developers, attorneys, and builders, including some who appear frequently before the Planning Commission, such as executives from Wilson Meany Sullivan, CB Richard Ellis, and Millennium Partners.

Lee did not return a call seeking comment.

MISLEADING THE VOTERS

The same day the spending cap was lifted, Mar alleged the local Democratic Party's name was being improperly used by a new group calling itself the "San Francisco Democratic Club." First reported by Paul Hogarth on the online news site BeyondChron, the club is apparently composed of Democratic County Central Committee defectors who disagreed with the party's endorsements for the Nov. 4 election.

The group's treasurer, Mike Riordan, is also a deputy political director of PG&E's Stop the Blank Check Committee, which is mounting the $10 million campaign against the Clean Energy Act. PG&E gave $30,000 to this new democratic club, the members of which have not been revealed.

Riordan hired DCCC member Tom Hseih's firm to send robocalls in Cantonese to Asian voters urging support for Lee over DCCC-endorsed Mar. The endorsement script referred to the group as the "San Francisco Democratic Party Club." Mar said it was a misleading way to align this new club with the DCCC.

When asked if the club's use of the Democratic Party name and membership to support candidates and issues that haven't received the party's vote was their intention, Hsieh told the Guardian, "Yeah, and you know what? That's covered under the First Amendment."

Sup. Aaron Peskin, who chairs the DCCC and spoke on its behalf in support of Mar at two recent rallies, said, "at minimum, it's misleading. At maximum it's a violation of the party rules and punishable by removal." He said there was a credible argument and evidence supporting Mar's allegation, but that it's something the DCCC would have to deal with in its own house, likely after Nov. 4. SFBG



Family act

Could Joe Alioto Jr. actually be worse than his sister, Sup. Michela Alioto-Pier?

By Sarah Phelan
> sarah@sfbg.com

District 3 supervisorial candidate Joe Alioto Jr., 36, has stated repeatedly on the campaign trail that he is not running on his family's name.

But his lack of policy or political experience, combined with his campaign's close ties to his sister, District 2 Sup. Michela Alioto-Pier — the most conservative and reactionary member of the Board of Supervisors — has progressives fearing he'll be even more hostile to their values than his sister if he is elected this fall.

Records show that Alioto-Pier, 40, who was appointed by Mayor Gavin Newsom in 2004, consistently votes against the interests of tenants, workers and low-income folks. She recently sponsored legislation that passes increased water and sewer rates along to tenants. In the past, she has voted against relocation money for no-fault evictions and against limits on condominium conversions. And that's just her record on tenants' rights.

"Michela makes Sup. Sean Elsbernd look like a progressive," said Board President Aaron Peskin, who is termed out as D3 supervisor and has endorsed David Chiu as his preferred candidate to represent this diverse district, which encompasses Chinatown, North Beach, Fisherman's Wharf and Telegraph Hill.

Alioto, who bought a $1.3 million Telegraph Hill condominium in 2004, has said in debates that he was proud to serve on the Telegraph Hill Dwellers Board for three years, citing his alleged involvement in stopping the Mills Corporation's development at Piers 27 and 31, improving the Broadway corridor, and working on neighborhood parks.

But a former THD Board member says Alioto's claims are wildly overstated.

"He did not achieve anything in North Beach as a board member," our source said. "His attendance was poor, he lacked leadership, and when he was asked to head a Broadway corridor subcommittee to tackle the Saturday night issue, he said no, he was too busy. He was on the opposite side of all our policies and goals. There were even questions whether he was residing in the district, when he house-sat for his parents in the East Bay."

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The stealth candidate

Ahsha Safai tries to be all things to District 11 voters — but he refuses to explain his many contradictions and false statements

By Steven T. Jones
› news@sfbg.com

Ahsha Safai is hoping to be elected to the Board of Supervisors without answering questions about his padded political resume of short-lived patronage jobs, greatly exaggerated claims of his accomplishments, history as a predatory real estate speculator, connections to and coordination with downtown power brokers, shifting and contradictory policy positions, or the many other distortions this political neophyte is offering up to voters in District 11, a crucial swing district that could decide the balance of power in city government.

Safai has refused numerous requests for interviews with the *Guardian* over the last two months. We've even left messages with specific concerns about his record and positions. But our investigation reveals his close political ties to the downtown interest groups that have spent close to $100,000 on his behalf and shows him to be a shameless opportunist who is apparently willing to say anything to achieve power.

There's much we don't know about Ahsha Safai, but there's enough we do know for a consistent yet troubling portrait to emerge.

Safai moved to San Francisco from Washington, DC with his lawyer wife in 2000, and immediately began to ingratiate himself into the mainstream Democratic Party power structure, starting as a legislative liaison with the corruption-plagued San Francisco Housing Authority and joining Gavin Newsom's mayoral campaign in 2003.

Safai became a protégé of Newsom's field director Alex Tourk, who was a top Newsom strategist for several years until he abruptly resigned after learning that Newsom had an affair with his wife. With support from Tourk (who didn't respond to our calls about Safai) and Newsom, Safai held a string of city jobs over the next three years, moving from the Mayor's Office of Community Development to the Mayor's Office of Neighborhood Services to the Department of Public Works, all of which he touts on his Web ite, greatly exaggerating (and in some cases, outright misrepresenting) his accomplishments in each, according to those who worked with him. (Few sources who worked with Safai would speak on the record, fearing repercussions from Newsom).



PHOTO BY LUKE THOMAS FOR FOGCITYJOURNAL.COM

THE CONNECT DISASTER

One project Safai doesn't mention on his Web site is his work spearheading Community Connect, the most disastrous of Newsom's SF Connect programs. "It's the one Connect that the mayor will never talk about," said Quentin Mecke, who participated in the effort, on behalf of nonprofit groups, to create a community policing system. "The whole thing just devolved into chaos and there weren't any more meetings."

In 2005, Safai and Tourk convened meetings in each of the city's police precincts to take testimony on rising violence and the failure of the San Francisco Police Department to deal with it. Ultimately Newsom decided to reject a community-policing plan developed through the process by the African-American Police Community Relations Board. That set up the Board of Supervisors to successfully override a mayoral veto of police foot patrols.

"Ahsha's approach was consistent with the Newsom administration, with folks that talk a good game but there's no substance behind it," said Mecke, who ran for mayor last year, placing second.

Another realm in which Safai has claimed undeserved credit is on his efforts to save St. Luke's Hospital from attempts by the California Pacific Medical Center (and CPMC's parent company, Sutter Health) to close it or scale back its role as an acute care provider for low income San Franciscans.

"When I looked at his campaign material and he says he was a leader who saved St. Luke's, I thought, 'Am I missing something here?," Roma Guy, a 12-year member of the city's Health Commission and leader in the effort to save St. Luke's, told the *Guardian*. "Nobody thinks Ahsha has taken a leadership role on this. This is a significant exaggeration from where I sit."

Nato Green, who represents nurses at St. Luke's within the California Nurses Association, went even further than Guy, saying he was worried about Safai's late arrival to the issue (Safai wasn't part of the group that protested, organized, and urged CPMC to agree to rebuild the hospital) and the fact that CPMC appointed Safai to its Community Outreach Task Force as the representative from District 11.

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"From our point of view, he is the CPMC's AstroTurf program, simulating community participation," Green told us. "It's critical to us that we end up with a supervisor who is independent of CPMC and will go to the mat for what the community needs."

CNA has endorsed Avalos in the District 11 race.

"John was the only candidate in District 11 who came out and spoke at the hearings, attended the vigils, and walked the picket line during the strikes," Green said.

REAL ESTATE SPECULATION

Beyond his association with downtown power brokers and endorsement by Newsom, there are other indicators that Safai is hostile to progressive values. He said in a recent televised forum that he would work most closely with supervisors Carmen Chu, Sean Elsbernd, and Michela Alioto-Pier, the three most conservative members of the Board of Supervisors.

During an Oct. 14 Avalos fundraiser hosted by sustainable transportation advocates Dave Snyder, Tom Radulovich, and Leah Shahum, attendees expressed frustration at Safai's tendency to pander to groups like the San Francisco Bicycle Coalition, taking whatever position he thinks they want to hear without considering their implications or consistency with his other stands.

"It was a no-brainer for the Bike Coalition to endorse John," Shahum, SFBC's executive director, said at the event, noting Avalos' long history of support for alternatives to the automobile.

Avalos, who had been hammered all week by mailers and robocalls from downtown groups supporting Safai, said he was frustrated by the barrage but that "we can fight the money with people.

"Ahsha has done everything he can to blur the lines about what he stands for," Avalos said. "Whoever he's talking to, that's who he's going to be. But we need principled leadership in San Francisco."

One area where Safai doesn't appear to be proud of his work is in real estate, opting to be identified on voting materials as a "nonprofit education advisor." One of his opponents, Julio Ramos, formally challenged the designation, writing to the Election Department that the label "would mislead voters and is not factually accurate, the term 'businessman' or 'investor' denotes the true livelihood of candidate Safai."

Safai responded by defending the title and writing, "My dates of employment at Mission Language Vocational School were from August 2007 through February 2008." So, because of his seven-month stint at this nonprofit, voters will see Safai as someone who works in education, even though his financial disclosure forms show that most of his six-figure income comes from Blankshore LLC, a Los Altos-based developer currently building a large condo project at 2189 Bayshore Blvd. that is worth more than $1 million. (That's the top value bracket listed on the form, so we don't know how many millions the project is actually worth or how much more than $100,000 Safai earned this year).

But we do know from city records that Safai has personally bought at least three properties during his short stint in San Francisco, including one at 78 Latona Street that he flipped for a huge profit after buying it from a woman facing foreclosure, who then sued Safai for fraud.

The woman, Mary McDowell, alleged in court documents that real estate broker Harold Smith, "unsolicited, came to plaintiff's residence and offered assistance to her because her homes were in foreclosure ... [and said] she would receive sufficient money after sales commissions to reinstate the loans on the four other properties."

The legal complaint said Smith then modified those terms to pay McDowell less than promised and arranged to sell the home to Safai and his brother, Reza. "Plaintiff is informed and believes and thereon alleges that defendants did not promptly list her residence on the multiple listing service to avoid larger offers on the home and conspired with the other defendants to purchase the home at a far less than market price," reads the complaint.

The case was originally set for jury trial, indicating it had some merit. But after numerous pleadings and procedural actions that resulted in the plaintiff's attorney being sanctioned for failing to meet certain court deadlines and demands, the case was dismissed.

But whatever the merit to the case, records on file with the county assessor and recorder show that Safai and his brother flipped the property for a tidy profit. They paid $365,500 for the place in December 2003 — and sold it two year later, in December 2005, for $800,000.

Labor activist Robert Haaland told us that Safai can't be trusted to support rent control or the rights of workers or tenants: "At the end of the day, he's a real estate speculator." SFBG

Family CONT»

In a March 2006 e-mail to THD members, Alioto acknowledges that he and his wife had indeed been house-sitting in the East Bay for months while his parents were in Italy. "Of course, I have never intended to stay in the East Bay, my being there for simply a temporary period," Alioto wrote, referring to the Supreme Court's definition of residency, which he said he "relied on to continue to contribute to THD activities."

THD board members aren't the only ones accusing Alioto of stretching the truth.

The Sierra Club's John Rizzo is irate over the use of the club's name in a recent Alioto campaign mailer in which Alioto claims that he helped create the San Francisco Climate Challenge "in collaboration with the Sierra Club and DF Environment."

"What he says is highly misleading," Rizzo told the *Guardian*. "It makes it sound like an ongoing effort he cofounded with the Sierra Club, but it was a one-time effort that, while worthwhile, only lasted a month and is over and done with."

Rizzo further noted that Alioto did not complete or return the Sierra Club's candidate question-

CONTINUES ON PAGE 17 »



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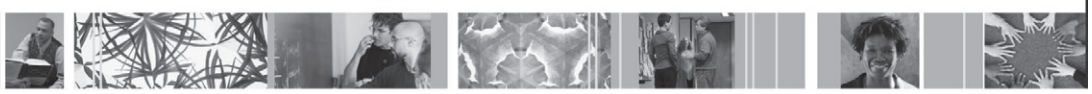
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Downtown CONT»

San Francisco Labor Council, told us. "Anything less than our candidates [being elected in each of the three swing districts] will pose a real danger to the movement."

NEWSOM'S SLATE

One of the central players in this attempt to take the city away from the progressives and hand it over to downtown is Mayor Gavin Newsom, who is actively supporting Alioto, Lee, and Safai.

Eric Jaye, the mayor's chief political advisor, has no formal role in the three district campaigns, but Newsom rarely makes a move in local politics without consulting Jaye. In fact, when reporters call the mayor's press office to ask for comments on local candidates and initiatives, they are typically referred to the private consultant.

Jaye told us he's talked to all of Newsom's candidates. "I told them to run on district issues," he said.

The mayor and the latest member of the Alioto clan to seek office (Joe's sister, Michela, is already on the board) have walked precincts together. And Newsom is so involved with the downtown effort he's skipping a major Democratic Party gala (where he was slated to get an award) to spend time instead with the Republican-led Coalition for Responsible Growth (CRG).

Jaye's main job this fall is running the PG&E campaign against the Clean Energy Act, Proposition H. So far PG&E has spent more than $10 million on the effort, and that number will grow in the final week before the election. Part of that same campaign has been propping up Newsom ally Carmen Chu, who has benefited from thousands of dollars of PG&E spending on her race. Chu's face is all over PG&E's No on H fliers.

Another central operator is Alex Tourk, the former Newsom aide who resigned after learning that the mayor had been sexually involved with Tourk's wife. Tourk is now running the CRG operation.

"They brought me on board to do a volunteer campaign that, yes, they funded, but which seeks to inform voters in a non-partisan fashion where the candidates in D1, 3, and 11 stand on key issues," he said.

That campaign's goal was to get 10,000 people to mobilize — he called them, using a term popularized by Richard Nixon, the "silent majority."

Tourk maintains that door-hangers the group has been distributing don't endorse any candidates or push any initiatives. But the messages fit exactly with the overall downtown strategy — they seek to discredit the progressives by linking them with controversial ballot measures such as Proposition V, which would urge the School Board to save the military recruitment program, JROTC.

The supervisors have nothing to do with JROTC, but downtown and the Republican Party are using it as a wedge issue.

CRG is facing some political heat of its own: *SF Weekly* reported in its Oct. 22 issue that CRG's recently elected president, engineer Rodrigo Santos, accepted money for professional work from someone who had business before the Building Inspection Commission while he served as commission president. Santos is a Republican, like several key Newsom appointees.

Making matters worse are revelations that Mel Murphy, vice president of the inspection commission and a CRG member, distributed invites in City Hall to an Oct. 17 CRG fundraiser for Safai and Alioto. City officials aren't supposed to do political work at City Hall.

Alioto's filings show that on Oct. 17, he received $500 from the firm of Santos and Urrutia's structural engineer Kelton Finney and $250 from S&U engineer Calvin Hom.

PG&E'S FAKE DEMOCRATIC CLUBS

Political consultants Tom Hsieh Jr. and Jim Ross are involved in the District 1 race (Hsieh also responded to the *Guardian* on Safai's behalf) — and are using PG&E and downtown money to support Sue Lee.

Beyond Chron reported Oct. 27 that Hsieh has been sending robocalls in Cantonese to voters saying that Lee is endorsed by the "San Francisco Democratic Party Club." Actually, the Democratic Party endorsed Mar.

What is this new "party club" anyway? Well, the Web site reported, the club started raising money just two weeks ago, and already has collected $30,000 from PG&E, $2,000 from the Chamber of Commerce, $5,000 from GGRA (Golden Gate Restaurant Association), and $70,000 from the Committee on Jobs. Another new club, called the Richmond Reform Democratic Club, is opposing Mar — and has $18,000 from the Committee on Jobs, $5,000 from PG&E, and $2,000 from BOMA.

In television ads paid for by the Realtors, a voiceover tries to link Mar, Avalos, and Chiu to Sup. Chris Daly, whose popularity outside his district is low — although neither Mar nor Chiu has much of a discernable connection to Daly. Avalos was a Daly City Hall aide.

One of the Realtors ads was so utterly inaccurate and deceptive — it claimed Chiu and Avalos support decriminalizing prostitution, when both have publicly opposed the decriminalization ballot measure — that Comcast pulled the ad off the air when Chiu filed a complaint.

Fog City Journal uncovered what appears to be illegal collusion between the police union and Safai. Although candidates are barred from coordinating with groups making independent expenditures on their behalf, POA president Gary Delagnes told FCJ editor Luke Thomas that Safai had given the group a photo of him to use on a mailer, a copyrighted image that Thomas took. Safai denied wrongdoing, but refused to answer further inquiries about the matter.

It's a pitched battle — labor, the tenants, and the Democratic Party against the landlords, PG&E, downtown interests, and the Republicans. It's pretty clear which side you want to be on.

Steven T. Jones, Sarah Phelan, and Amanda Witherell contributed to this report. SFBG

Family CONT»

naire, as is requested of candidates seeking the club's political endorsement. Alioto also has ruffled feathers by claiming that he prosecuted criminal cases while working in the Alameda County District Attorney's office in 1999.

Alameda County Senior Deputy District Attorney Kevin Dunleavy told the *Guardian* that Alioto was, in fact, "a summer intern, a student law clerk working under supervision" in 1999. "He got to prosecute a few cases under our supervision, including a misdemeanor jury trial, but he never worked as an actual deputy DA," Dunleavy said.

But Alioto's alleged distortions have tenants' rights advocates like Ted Gullicksen of the San Francisco Tenants Union wondering if Alioto will preserve rent control and try to abolish the Ellis Act, as he has promised on the campaign trail. Alioto never completed a Tenants Union candidate endorsement questionnaire, and has a massive amount of financial backing from the same downtown real estate and business interests that support his anti-tenant sister, Alioto-Pier.

Campaign disclosures show that Alioto's campaign consultant, Stephanie Roumeliotes, led the Committee to Reelect Michela Alioto-Pier in 2006. Roumeliotes is also working on two other political campaigns this fall: No on B, which opposes the affordable housing set-aside, and Yes on P, which supports giving Mayor Newsom even greater control of how transportation funds are allocated and spent, and which even Alioto-Pier joined the Board of Supervisors in unanimously opposing.

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Housing for whom?

Newsom spins data on affordable home construction just as the issue comes before voters

By Katie Baker
› news@sfbg.com

San Francisco is currently experiencing an unprecedented shortage of affordable housing, a reality that threatens to change the city's socioeconomic character. If city officials stay the course, building mostly market rate housing, even more lower and middle-class families will be forced to move elsewhere.

Proposition B would stabilize — and probably increase — affordable housing funds by setting aside 2.5 cents out of every $100 in property taxes, or about $30 million a year, in a specific affordable housing account. Prop. B would not create any new taxes, and would allow for public participation in deciding how funds are spent. A long-term revenue source seems the only way to combat the affordable housing problem, yet Mayor Gavin Newsom has called the measure "unnecessary" and "ballot-box budgeting at its worst."

Newsom's Oct. 15 press conference announcing that San Francisco is on pace to build a "historic number" of affordable homes by 2010 is likely an attempt to dissuade voters from voting for Prop. B. Newsom cited a dizzying array of statistics to support his claim that Prop. B is unwarranted: with 13,000 new affordable homes currently in the works, he insinuates, there is no need for such a measure.

Yet he doesn't address the question of how the city will facilitate such an affordable housing boom without Prop. B. According to Doug Shoemaker, deputy director of the Mayor's Office of Housing (MOH), the city spends around $220 million a year on affordable housing from multiple sources in multiple programs. He admits that this money is essentially impossible to track; which means it's equally impossible to judge how productive the programs actually are or how much money is left.

Based on the San Francisco Planning Department's preparation to update its Housing Element next year, as well as information provided by the MOH, Newsom's statistics are grossly exaggerated. The discordance between Newsom's embellished statistics and the department's numbers illustrates that we need a more coherent solution — whether that means more funds, more organization, or both — to solve the affordable housing crisis.

In his press conference, Newsom asserted that "newly adopted and pending neighborhood plans will create over 13,000 new affordable homes." Although he failed to specify exactly when these homes would be completed, one would assume he meant by 2010, since the press conference was an update on the Home 15/5 initiative (which vows to produce approximately 15,000 new housing units between 2005-10).



According to affordable housing activist Calvin Welch, this plan is "an outrageous lie, a cynical lie, based on [Newsom's] absolute and complete certainty that no one will understand what that means." The SF Planning Department's Housing Need Assessment backs Welch's sentiment: from 1999-2006, the city only produced about 800 low- and very-low affordable housing units a year. It would take more than 16 years to produce 13,000 new and affordable homes at that rate, leaving aside the question of how to pay for them.

Think it's unfair to judge Newsom's statements based on the past? Newsom also said in his press conference that "1,547 affordable homes have been completed since 2006." But statistics provided by the Mayor's Office of Housing show that only 646 of these 1,547 housing units are below or at 50 percent of the area median income, or AMI. In other words, most of these units aren't as affordable as one might think.

These dismal statistics prove that the Home 15/5 initiative so far has failed to significantly increase the city's production of affordable housing. Since Newsom opposes Prop. B and has refused to spend affordable housing money allocated by supervisors in the past, it's unclear how he plans to create 13,000 affordable housing units anytime soon.

Newsom also said that the Home 15/5 plan "increases the city's production of housing affordable to low- and very-low income households to the highest levels ever, comprising 33 percent of all new homes built." This percentage is similar to the SF Planning Department's production goals for 2007-14: the city strives to create 31,000 housing units, 39 percent affordable. Both aims fall far below the SF Housing Element's objective, which states that 64 percent of the city's housing units should be affordable. But they're a start, or would be — if they actually come true.

A look at the SF Planning Department's housing production statistics show that only 4,705 low- or very-low affordable housing units had been built as of June 2008. That's a mere 19 percent, a far cry from Newsom's 33 percent assertion. It wasn't just a slow year — the number of moderate and market-priced housing built over the same period surpassed target production goals by more than 500 units. If San Francisco continues to produce at this speed, the city will not only fail to produce enough affordable housing units, but will increase the ratio of the very rich among city residents.

With help from Prop. B, the city could start working its way toward meeting the mandate of the city's Housing Element, which states that two- thirds of city housing should be affordable. Unfortunately the Housing Element may also be under attack this November: the Planning Department is holding a public scoping meeting Nov. 6 — two days after the election — to discuss preparations for an environmental impact report.

Although 64 percent affordability may seem like a lofty goal now, a decrease in Housing Element aims and the lean budgetary years ahead could mean a continuation of policies that build mostly market-rate housing that remains unaffordable to most San Franciscans. SFBG

Family CONT»

Public records show that the Alioto siblings have 160 of the same campaign contributors. These include Gap founder Donald Fisher, wealthy socialite Dede Wilsey, and Nathan Nayman, former executive director of the Committee on Jobs, a downtown political action committee funneling big money into preferred candidates like Alioto.

All of which has progressives worrying that Alioto and his sister could become the Donny and Marie Osmond tag team for the same Republican downtown interests that are seeking to overturn the city's universal health care and municipal identity card programs.

Talking by phone last week after months of stonewalling the *Guardian's* requests for an interview, Alioto told us that he admires his sister very much, but that does not mean he shares her beliefs. "She has been through more in her relatively short life than most of us, and she does a great job representing her district," Alioto said. "But we are not the same people. Just because we are siblings does not mean we think the same."

Noting that, unlike his sister, he supports Proposition M, (which would protect tenants from landlord harassment), Alioto said, "If Michela ever proposed legislation that I thought was bad for the district and city, I'd vote against it."

Asked why he opposes the affordable housing measure Prop. B, Alioto told us that he doesn't think that "locking away any more of our money helps ... but I support affordable housing for low-income folks, including rental units, and we need more middle-income housing for police officers, firefighters, nurses and teachers."

As for his endorsement by the rabidly anti-rent control SF Small Property Owners, Alioto said, "I think people are supporting me because I'd be fair and reasonable."

Alioto, who attended Boalt Hall School of Law at UC Berkeley and works as an antitrust lawyer at the Alioto Law Firm with brother-in-law Tom Pier, insists that he never claimed he'd been a deputy DA, "but I have a proven record of being interested in putting criminals behind bars."

Noting that he supports the property tax measures on the ballot, "notwithstanding the fact that some real estate interests supporting my campaign are opposed," Alioto further claimed that estimates that a third of his campaign money is from real estate interests are "severely overblown."

"I think they must have been including architects," he told us.

Asked about the Golden Gate Restaurant Association's lawsuit against the city's universal health care ordinance, Alioto said he supports Healthy San Francisco, "but I am concerned a little about putting the burden on small business."

Claiming that he supports the mayor's community justice center as well as "funding for whatever programs it diverts people to," Alioto talked about kick-starting the economy in blighted areas by creating jobs and incentives for small businesses in those districts. Alioto, who just saw the San Francisco Small Business Advocates kick down $9,500 in support of his campaign, also said he wants to increase the number of entertainment permits, add a movie theater, and decrease parking fees in Chinatown.

"And I support the [Chinatown] night markets," Alioto said, referring to a pet project of Pius Lee, whose Chinatown neighborhood association was found, during a 2006 audit instigated by Peskin, to have received excess city funds and allowed unlicensed merchants to participate in the markets.

But Lee is evidently now in good standing with Alioto and Mayor Gavin Newsom, since he accompanied both on a recent walkabout to boost Alioto's standing with Chinatown merchants. And Alioto's election is apparently very important to Newsom, given that the first public appearance the mayor made after returning from his African honeymoon was on behalf of Alioto's campaign.

All of which seems to confirm progressives' worst fears that Alioto, just like his sister before him, will become yet another Newsom call-up vote on the board. Three ethics complaints were filed against the Alioto campaign this week, and his detractors say he has a long history of questionable behavior, going back to 1996 when he had a severe ethical lapse while working on his sister's campaign for Congress.

According to a July 27, 1996 *Chronicle* article, Alioto, who was then his sister's campaign adviser, and their cousin, college student Steve Cannata, admitted they conspired to intercept the campaign material of Michela's congressional opponent, Frank Riggs.

"If Miss Alioto tolerates this sort of deceit in her campaign, it is frightening to imagine how she would behave if ever elected," Riggs wrote at the time. Alioto-Pier lost that race. But if her brother wins this November, can progressives help but be a little frightened to imagine just how the Alioto siblings might behave?

As one observer who preferred to remain anonymous told us, "Alioto may be all Joe Personality on the campaign trail, and have the same photogenic smile as his sister, but in reality, he is a fraud." SFBG

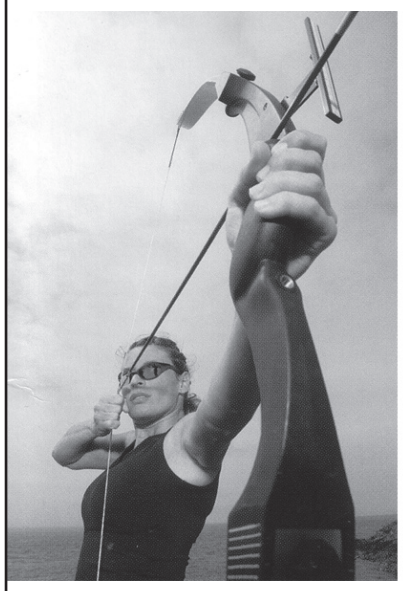
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Well, she said, we are here to tell you that H gives a blank check to the supervisors for billions of dollars. I replied, That's just a big PG&E Lie, part of a campaign based on Big Lies. I tried to explain why the initiative wouldn't cost anybody anything because it involved revenue bonds.

--from "PG&E knocks on my door" by Bruce B. Brugmann, posted on the Bruce Blog

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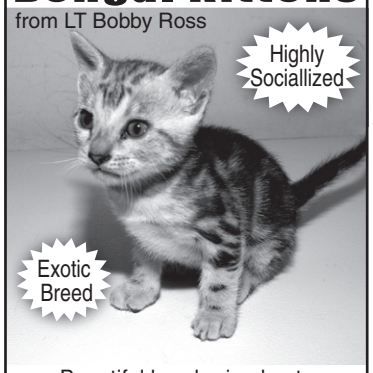
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This stinky lagoon of chicken waste products at Olivera Egg Farm is one of the byproducts of raising animals in dense quarters, something Prop. 2 would help alleviate. | GUARDIAN PHOTO BY VANESSA CARR

Chickens and the egg

By Vanessa Carr
› news@sfbg.com

GREEN CITY The scene along a quiet, dead-end road in Lathrop — just 90 minutes east of San Francisco — is classically pastoral: a cloudless sky, a few small ranch houses scattered among small plots of farmland, a tractor humming in the distance.

But thanks to Olivera Egg Farm and its 700,000 chickens, country life is not all sunshine and butterflies. With a quick turn of the wind, the pleasant breeze suddenly sours to the sickening, fetid stench of ammonia from the nearby "lagoon" — a 16.5-acre cesspool of chicken manure that lies 370 feet from the nearest house.

"It takes your breath away," said Janice Magaoay, who has lived in a house neighboring the egg farm since the early 1970s. Magaoay is one of 10 residents who filed a civil lawsuit against Olivera in US District Court last week. Led by a legal team from the Humane Society of the United States (HSUS), the lawsuit alleges that Olivera has been emitting up to 18 times the lawful amount of toxic ammonia gas without reporting it — a violation that could cost the farm a maximum of $32,500 per day in penalties.

The lawsuit against Olivera — whose owner, Edward Olivera, did not return our calls for comment — is one of a constellation of HSUS-led claims against the egg industry that tie into California's Proposition 2. If passed, Prop. 2 would ban the use of farm animal confinement methods that do not allow animals to stand up, lie down, turn around, and fully extend their limbs.

Facilities like Olivera, which currently keeps only one of its 12 active hen houses cage-free, would have to thin their flocks significantly, said San Joaquin County Environmental Health Department program coordinator Robert McClellon.

Swarming with seagulls and flies, Olivera's primary manure lagoon and adjacent overflow pond has a total volume equivalent to nearly 120 Olympic-sized swimming pools, according to company records filed with local environmental regulators. Despite its close proximity to a residential street with kids, the lagoon has no solid fence around it — perhaps because the unbearable stench acts as its own repellent.

Thirty-year resident Larry Yepez, 60, a retired firefighter and plaintiff in the case against Olivera, has passed by the lagoon on his jogging route for many years.

"I used to carry a towel around my face to keep the smell out of my nostrils," Yepez told the *Guardian*. "There were times when there must have been massive kill-offs because there were carcasses of dead chickens everywhere. It got to a point where I said, 'I don't think this is very healthy,' so I started running away from that area."

Ten-year resident and plaintiff Gloria Avila, 60, is often works outside growing produce for farmers markets in San Francisco. On some days, the ammonia is so strong she can barely open her eyes and has trouble breathing.

"It's very, very bad," she repeats, grimacing, an open palm pressed against her chest.

She is not alone; the plaintiffs allege that their numerous health conditions — upper-respiratory problems, nausea, chest pains, as well as sinus, throat, and eye irritations — could be the result of ammonia exposure.

Nearby, a box of a dark purple fruit sitting on Avila's porch crawls with a thick blanket of flies — another major issue for Olivera's neighbors, who say the flies bite.

"We are told that because we live in an agricultural farm community, we have to accept it," Larry Yepez said.

Some local residents feel the odor comes with the territory.

"The egg farm has been there a long time," said Jerry West, a 15-year resident. "If you move out here, you should expect it."

Olivera has contributed $12,000 to support the No on 2 campaign, Californians for Safe Food, which is primarily funded by The United Egg Producers, a trade association of 250-plus of the country's big egg producers — Olivera among them. The campaign argues that Prop. 2 poses a threat to public health by making eggs less safe, but it declined comment on the lawsuit against Olivera.

"Prop. 2 opponents have as little concern for the neighbors whose lives they are destroying with their pollution as they do for human health and animal welfare," Yes on Prop. 2 campaign manager Jennifer Fearing responds. She describes their claims about food safety as "scare tactics" and "the height of hypocrisy." SFBG

Comments, ideas, and submissions for Green City, the Guardian*'s weekly environmental column, can be sent to news@sfbg.com.*

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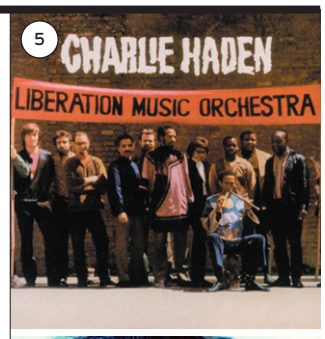
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OCT. 29-NOV. 4, 2008

GO APE

By Johnny Ray Huston
> johnny@sfbg.com

The Alternative Press Expo is here. Now is the time for you to cling like a kitten to Ed Luce's *Wuvable Oaf*, search for that Jack T. Chick pamphlet that condemns you to a special pit of hell, rediscover *Murder Can Be Fun*, or seek out the seventh manifestation of the anthology *Kramers Ergot*. The small press frenzy and comic extravaganza spans two days and 15 hours. It might even bring Gumby and Johnny Ryan's Judge Judy Dredd under one roof. If so, I fear for Gumby.

Sat/1, 11 a.m.–7 p.m.; Sun/2, 11 a.m.–6 p.m.; $10-$15
Concourse
620 7th St, SF
(619) 491-2475
www.comic-con.org/ape

WEDNESDAY
OCT. 29

THEATER/FILM

***War of the Worlds*: The 70th Anniversary Broadcast**
Well, Wells, Welles: Orson Welles' radio version of H.G. Wells' *War of the Worlds* — a story about a Martian invasion of the Earth — set off panic across the nation when it first aired. To mark the anniversary of that infamous broadcast, La Legion Fantastique is re-creating it live on stage at the Castro Theatre. With actors portraying Welles and his cohorts, the show promises to be an entertaining and informative look into how radio dramas of the past — particularly their innovative special sound effects — came to life in the studio. A screening of the classic 1953 film version of Wells' tale, starring Gene Barry and Ann Robinson, follows the stage event. **(Sean McCourt)**

7:30 p.m., $15
Castro Theatre
429 Castro, SF
(415) 621-6120
www.legionfantastique.com

THURSDAY
OCT. 30

LIT/EVENT

Alex Ross on Listening to Music
Twentieth-century classical music: what's not to like? All of it, if you're a coward, or lazy, or both. Towering monoliths of dissonance, nihilistic cataclysms, repetitious polyrhythmics, all that masturbatory noodling — these are the stereotypical squawks against a full hundred years of diverse innovation and oft-lovely experimentation. And yet, at last, the cool kids are getting into 20th-century classical, as challenging sounds and heroic clusters flood the indie rock and dance music scenes. Tireless *New Yorker* music critic Alex Ross has been at the forefront of this contemporary-classical love wave, pointing out intriguing connections between the then and the now, as well as untangling the sonic knots of the recent past for today's curious ears. Read his indispensable tome *The Rest is Noise* (Picador, 704 pages, $18), hear his wisdom in person, and have no fear! **(Marke B.)**

8 p.m., $10-$15
Jewish Community Center of San Francisco
3200 California, SF
(415) 292-1200
www.jccsf.org

MUSIC

Asobi Seksu
I'll be honest with you. I never quite got with the term "shoegaze." Brooklyn's Asobi Seksu is sometimes lumped into that category, but its sound transcends it. True, Yuki Chikudate's celestial vocals somewhat recall Elizabeth Fraser of talismanic proto-shoegazers the Cocteau Twins. But Asobi Seksu's brilliant album *Citrus* (One Little Indian, 2007) adds electronic pep and freshness to those and any other shoegaze elements. On stage, the group breaks even further away from the tag with a rollicking and dynamic approach. Chikudate is an engaging presence, and guitarist James Hanna leads the band with his jangling, angular guitar riffs. Calling Asobi Seksu a shoegaze band is about as useful as calling LCD Soundsystem a dance band. While it may be ostensibly true, it doesn't tell the whole story. **(Daniel N. Alvarez)**

With the May Fire and Shuteye Unison
8 p.m., $12
Rickshaw Stop
155 Fell, SF
(415) 235-5718
www.rickshawstop.com

VISUAL ART/EVENT

"The Gatherers" Opening Night Party
If there's a place where the plastic arts meet East Bay-style, ground-up community organizing and activism, YBCA's new exhibition "The Gatherers: Greening Our Urban Spheres" pinpoints it. Powered by community energy in more ways than one — the sound system local band Antioquia will be using is powered by Rock the Bike's pedal pushers — the exhibition's opening night party should whet appetites for events such as Nov. 1's popular "Public Jam," where Fallen Fruit collective will teach the curious how to turn windfalls into seasonal jams and jellies. Elsewhere, in National Bitter Melon Council's Nov. 2 walking tour "A Salt Apology," taste is a metaphor for the socio-geography of inequality. **(Brandon Bussolini)**

6–9 p.m., $8–$10
Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2787
www.ybca.org

FRIDAY
OCT. 31

MUSIC/FILM

***The Phantom of the Opera* with Dennis James**
When I first saw that *The Phantom of the Opera* was playing at Davies Symphony Hall on Halloween night, a chill shot through my nether regions: Nothing is more horrifying to me than Andrew Lloyd Webber. Luckily, this *Phantom* is neither Weber's tympanum-scraping alleged musical, nor the vampirically vapid 2004 movie version that drove half-masked lead Gerard Butler













straight into Spartan man-diapers for 2006's *300*. Instead, we'll be trick-or-treated to the 1925 silent classic directed by Rupert Julian, starring a stunning Lon Chaney as the disfigured, catacomb-entombed composer gone love-mad for a slim-shouldered songbird. For full ecstatically tragic effect, the amazing Dennis James will exorcise a whopping 9,000-pipe Ruffini organ to create a live score. **(Marke B.)**

8pm, $12.50–$55
Davies Symphony Hall
201 Van Ness, SF
(415) 552-8000
www.sfsymphony.org

SATURDAY
NOV. 1

MUSIC

Roky Erickson
The Day of the Dead is the right time to rock with psych sorcerer Roky Erickson. A beast, a two-headed dog, some ghosts, gremlins, fire demons, and even Lucifer might make the sonic scene. The Creature with the Atom Brain can't be too far away. The South likes to torture its greatest souls: the likes of Erickson, Daniel Johnston, and Townes Van Zandt have all emerged from Texas with songs that'll give you a chill (and in Erickson's and Johnston's cases, make you laugh at the same time). If you've always wondered how the 13th Floor Elevators used electric jug to make that panicky orangutan sound — and you've long been haunted by the idea of the empty space in the chorus of "Fire Engine" — you're gonna miss Erickson if you don't see him tonight. **(Huston)**

With the Black Angels
9 p.m. (also Sun/2, 9 p.m.) $25
Great American Music Hall
859 O'Farrell, SF
(888) 233-0449
www.gamh.com

LIT/FILM

The New Talkies: Bollywood Night
Why keep making new stuff when there's already so much content out there, ripe for appropriation and reworking? Think of kino21's new-talkie cabaret series — in which writers are invited to reframe and riff off of scenes from existing films — as an artier *Mystery Science Theater 3000*. This time a stable of six writers are dreaming up narration for films from India or set in India. Their orientations tend toward poetry, and they include both a flarfist and a managing editor for *Hyphen* magazine, so expect everything from identity politics to "tumescent hamburglars." **(Bussolini)**

6:30-9:30 p.m., $10
Bollyhood Cafe
3372 19th St., SF
www.bollyhoodcafe.com
(415) 970-0362

MUSIC/VISUAL ART

The Strawberry and Bacon Festival
Some things just go together. French fries and ketchup. Chocolate and peanut butter. The DMV and psychosis. Strawberries and bacon? Regardless of what you think about the marriage of crispy pig fat and juicy plant life, the Strawberry and Bacon Festival should appeal to your appetite. It unites sights by 15 of the Bay's best visual artists with sounds by 15 of the region's best musical outfits. Flying high off of work with many electro-heavyweights (Daedelus, Spank Rock, Jahcoozi), Daly City's ever-hyper Mochipet, the event's headliner, has become one of the Bay Area's best-known electronic innovators. Shake off that post-Halloween hangover, hop on down to SOMA, and feast on some sweet, salty goodness. **(Alvarez)**

Some things just go together. Chocolate and peanut butter. The DMV and psychosis.

8 p.m., $5
111 Minna Gallery
111 Minna, SF
(415) 974-1719
www.111minnagallery.com

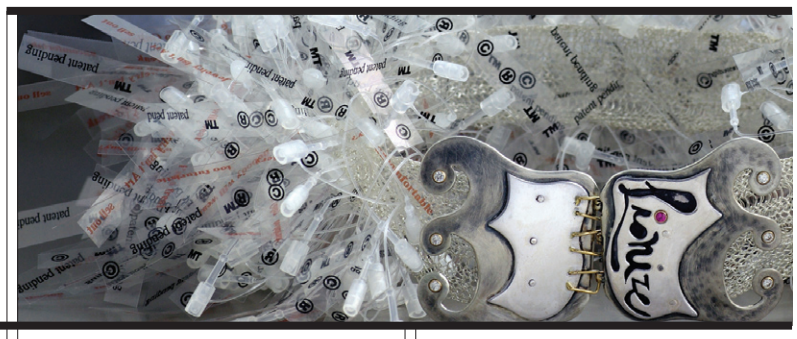
SUNDAY
NOV. 2

MUSIC

Charlie Haden Liberation Music Orchestra with Carla Bley
This country is about to receive an exorcism it sorely needs: SF Jazz brings the Charlie Haden Liberation Music Orchestra with Carla Bley to town for some performances on the eve of the presidential election. If any group can at least begin to undo the dastardly hoodoo that George W. Bush, Dick Cheney, and company have wrought and set the stage for a new era, it's this crew, whose sprawling, classic 1970 debut album on Impulse brought Don Cherry and Gato Barbieri (and the spirits of Bertolt Brecht and John Coltrane) together under the same banner. It's past time for "We Shall Overcome" to drown out "You're a Grand Old Flag,"
CONTINUES ON PAGE 24 ››

1) Cover of *Kramers Ergot 7*; 2) detail from Johnny Ryan's *Judge Judy Dredd*; 3) cover of Ed Luce's *Wuvable Oaf* (see "Go Ape"); 4) Asobi Seksu (see Thurs/30); 5) cover of *Liberation Music Orchestra* (see Sun/2); 6) Roky Erickson (see Sat/1); 7) Mochipet (see Sat/1); 8) *The Phantom of the Opera* (see Fri/31); 9) La Legion Fantastique (see Wed/29); 10) Torche (see Mon/3); 11) still from *Purab aur Pachhim* (see Sat/1); 12) Alex Ross (see Thurs/30); Louise Bourgeois (see Sun/2)
ASOBI SEKSU PHOTO BY SEAN MCCABE; MOCHIPET PHOTO BY ALEXANDER WARNOW; ALEX ROSS PHOTO BY ALEX MICHALEK; LOUISE BOURGEOIS PHOTO BY ROBERT MAPPLETHORPE

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Plastic, silver, and gold art from "Recollections: Celebrating 30 Years of SCRAP" (see Mon/3)
LIONIZE II, 2006, BY EMIKO OYE
PHOTO BY EMIKO OYE

PICKS CONT››

but the Liberation Music Orchestra won't be playing either one. They have their own anthems. **(Huston)**

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FILM

Louise Bourgeois: The Spider, the Mistress, and the Tangerine
Spider baby, you met your match in Louise Bourgeois. The sculptor most famous for her mammoth bronze versions of eight-legged creatures turns 97 later this year. Robert Mapplethorpe's famous 1982 photo of Bourgeois holding a giant phallus under her arm while wearing a feathery black coat — an uncharacteristically warm and personable work by the late photographer — hints at the distinct humor that has kept Bourgeois in good stead from surrealism's heyday through today. Marion Cajori and Amei Wallach's documentary *Louise Bourgeois: The Spider, the Mistress, and the Tangerine* dares to venture into the artist's web. **(Huston)**

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MONDAY
NOV. 3

VISUAL ART

"Recollections: Celebrating 30 Years Of SCRAP"
Want some fences fitted from forks, or fedoras built origami-style from folded fashion magazines? How about some gloves made from maps that place Antarctica on top of your wrist and Maui over your middle finger? The above descriptions hint at what you'll find at SCRAP's retrospective art exhibit, which celebrates the organization's 30th anniversary. SCRAP stands for Scroungers' Center for Reusable Art Parts, an acronym that sums up what it does: promote the creative reuse of materials otherwise heading to the landfill. This local staple of environmental awareness and the arts is worth investigating, especially if you've been wanting some inspiration for what to do with those knives that can cut through shoes, or whatever else you've got collecting dust in an attic full of junk. **(Michelle Broder van Dyke)**

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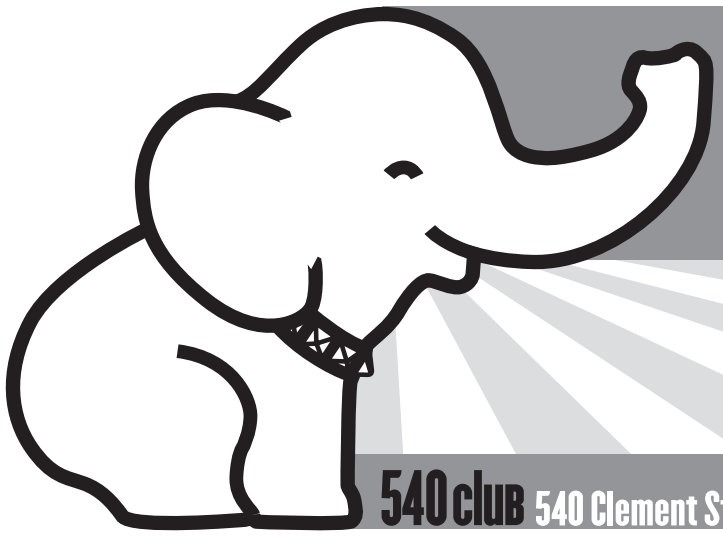
Torche
With a bottomless bag of virtuosic thunder-rock hooks, Florida's Torche comes as close as anyone to rivaling Kyuss' level of monster riffage. This year they've answered their 2005 self-titled debut on Robotic Empire with the ambitious *Meanderthal* (Hydra Head). We could talk all day about the appeal of Torche's hook slaughterhouse, fathomless drop tunings, or technical ability. But their real virtue is the catchy, pop sensibility of mastermind Steve Brooks. In a stoner-rock genre known for epic musical verbosity, Torche's brevity — their records feature only one song over the five-minute mark — is refreshing and surprising. You would be remiss to overlook this jaw-dropping belly-rumbler, folks. **(Ezra Provost)**

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TITLE *Harvey Milk, Nov. 27, 1978*
BIO Michael Jang's photography career has been under the radar for nearly four decades.He has covered a wide variety of subject matter, including the original punk rock scene in San Francisco, cowboys in the Wild West, gangs in South City, Castro's army in Cuba, teenage garage bands, private parties in Hollywood, and major Bay Area events. He is beginning to exhibit his work with "The Jangs," a show of humorously dark images taken of his family in the 1970s. He is also a regular contributor to *Hamburger Eyes* photo zine.
SHOW "The Jangs," through Nov. 21. Mon.–Fri., 7:30 a.m.–5 p.m. University High School, 3065 Jackson, SF. (415) 447-3100
WEB www.michaeljang.com

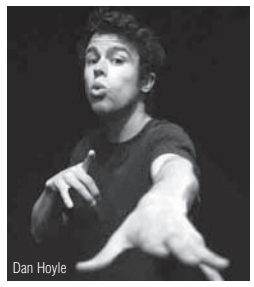


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The trouble with hairy

HALLOWEEN SCREENING

What's most shocking about Oliver Stone's *W.* — beyond anything in the too-mild movie itself — is that it's simply dramatizing a still-seated US president. That still feels like a breach in our near-extinct public decorum, however much Shrub has degraded the office's dignity.

Yet there's precedent: one prior era brought a slew of movies about its Disaster-in-Chief. Once Watergate broke, filmmakers from late radical-left documentarian Emile de Antonio to future *Roller Boogie* (1979) director Mark L. Lester weighed in with parodies.

Little-noticed then, these films have only grown more obscure since. But one gets revived as the Pacific Film Archive's Halloween choice this year. Despite all its flaws, it remains one of the more hilarious metaphors ever for political corruption. We're talking *The Werewolf of Washington*.

Werewolf was the second and last feature by writer-director Milton Moses Ginsberg, whose *Coming Apart* (Rip Torn as a psychiatrist having sex with his female patients) created a minor splash in 1969. That film was an early exercise in faux-found footage narrative à la *The Blair Witch Project* (1999). By contrast, his hairy 1973 follow-up looks as stylistically square as the Nixon White House, last bastion of political Lawrence Welk-dom.

This is one of those movies hinged entirely on a crazed lead performance. Dean Stockwell, old-Hollywood child actor turned counterculture collage artist turned weirdo cult actor (1986's *Blue Velvet*, 1984's *Dune*) plays Jack Whittier, youngest member of the White House press corps. Sweetheart to the president's daughter, Whittier jilts her by taking an assignment in Hungary — where something not-quite-



human bites his ass. Returning stateside, he's recruited as press secretary to a president (Biff McGuire) unlike Tricky Dick in look or manner.

But *Werewolf*'s satire is indirect, if not exactly subtle. Despite pleas to be fired — even arrested — Whittier keeps getting kicked upstairs. He's too much an asset to a paranoid administration under scandalized fire. That value is not unrelated to mysterious man-beast slayings of various loudmouths exposing the administration's ethical canyon-gaps. Victims include critical journalists, inconvenient political wives, and ill-fated DC residents who stumble across supernatural murder scenes.

The Werewolf of Washington is crude, sloppy, aesthetically ugly, and deliberately ridiculous. But Stockwell is hilarious, particularly during those twitchy lycanthropic transformations where he turns shock-white haired and fanged. This genius turn floats an otherwise flimsy film. **(Dennis Harvey)**

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music

Gotta sing, gotta Yelle, left. Our electro-pop darling is the anecdote to all the raging dames on the US charts. Shhh, she predicts ghosts onstage at her Halloween show at Mezzanine. Also this week: the Spinto Band, top center, brings their notoriously great live show to Bottom of the Hill, Telepathe, bottom center, intuits at Great American Music Hall, and Blixa Bargeld, right, wants your precious memories. Fork 'em over. | YELLE PHOTO BY ULYSSE FRECHELIN



Bonjour joie

By Kimberly Chun
› kimberly@sfbg.com

SONIC REDUCER Zut alors, where is the joie, mademoiselles? Judging from the current pop charts, rage is all the rage: girls just want to "start a fight" is the message from Pink, Brit, and Katy Perry, even as pop's queen Beyoncé, a.k.a., Sasha Fierce, chooses the somber rather than ferocious path with "If I Were a Boy."



Maybe it's too much to ask for a recession-wracked America to find a battered vein of real happiness. And perhaps that's why I'm looking for bliss overseas. You have to be a crusty old croissant to not succumb to the wholesomely sexy, gallic-girls-just-want-to-have-fun charm of Yelle, née Julie Budet. In a year when every pop thang coming out of Francophone music-makers seems to exude a freshness that escapes rage-aholic American pop, along comes Yelle with the cutest bob this side of Rihanna and those prep-cool dancing boys in "A Cause Des Garçons." Not for nothing does Budet's acronym nom de plume stand for "You Enjoy Life." Could this be the new yé-yé?

Resembling a sprightly Feist onstage, the jeune fille also coughed up the catchiest bit of whistle(-along) bait since Peter Bjorn and John's "Young Folks": "Ce Jeu." Yelle's palpable '80s-throwback aesthetic crossed with the twirly-girly, smiley-faced nouveau-rave dancefloor vibe in the "Je Veux Te Voir" video — squeaky-cute aerobics, girl-gang dance moves, and a crayon-bright pop aesthetic, oo-la-la — evokes the seemingly last microsecond of dance-pop innocence when Her Madgesty, Salt-N-Pepa, and J.J. Fad ruled the school canteen. Who needs to speak the language when confronted with the inexorable, happy-sad-but-mostly-happy sizzle of "Tristesse/Joie," given a Reebok commercial makeover this past summer?

So why France and why now? According to Budet, "maybe because France is well-located between English pop, German electro, and American production! It's geography!"

Mais oui, Budet enjoys life — and exclamation points! Though our trans-Atlantic phone tête-à-tête didn't materialize, I managed to connect via e-mail with the Bretagne-born vocalist, who's more comfortable answering questions in writing when she isn't slinking around onstage like a T-shirted electro-pop whippet. Of course, she isn't quite as wholesome as she might appear: her first MySpace hit — "Short Dick Cuizi," a poke at Cuizinier of French hip-hop group TTC and an early incarnation of "Je Veux Te Voir," famously samples the bassline of "Short Dick Man." "The songs are about our lives and our productions," she writes. "I think about everything in *Pop Up* [her new debut on Source Etc/Caroline/EMI]: dildos, but death, too."

Some fans might be taken aback by Budet's live appearances, which are low on the diva-esque antics and high on the every-girl bounce. "We naturally worked hard on our show," she writes, predicting ghosts onstage for her Halloween appearance. "It's normal for us to give a real show, not only the songs like on the album. Drums bring a lot of energy, and we build our live set like a DJ set, mixing the songs together, adding production. We have a compromise that seems to work: we rock the dancers and we dance the rockers!" So get your fill of Yelle because 2009 will be "the year of the break," Budet suspects. "We have to take time at home or people are gonna hate us, ahah!" SFBG

YELLE
With Passion Pit and Funeral Party
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PRECIOUS, PRECIOUS

Forget Uncle Sam: the post-punk superstar among us, Blixa Bargeld, needs you. The Einstürzende Neubauten front-person, onetime Bad Seed, and current San Francisco resident has a new project — this after his wonderfully wry, dry-humored *Rede/Speech* performance here in 2006: *The Execution of Precious Memories*. Bargeld composes a new libretto for each performance, using memories gathered from questionnaires filled out by anonymous denizens of the performance site. To create this piece in its tenth iteration — and for the first time since 2001 — Bargeld plans to collaborate with the musicians of Nanos Operetta and the dancers of Kunst-Stoff. "It's a poetical process," says Bargeld by phone. "There's something fictitious about memories. The moment you give away a memory and fix it in a form and have it seen by someone else it becomes a piece of fiction. It's not connected to yourself any longer." So let go and risk seeing intimate memories transformed: Bay Area residents are invited to go to www.blixa-bargeld.com/VKESF to fill out the 50-question survey — give it at least 30 minutes, cautions Bargeld — before the Nov. 1 deadline.

NO REST

THE SPINTO BAND
The revered indie rockers definitely weren't sprinting when it came to getting out *Moonwink* (Park the Van/Fierce Panda). Sat/1, 10 p.m., and Sun/2, 9 p.m., $12–$14. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com

DIPLO, ABE VIGODA, TELEPATHE, AND BOY 8 BIT
Eclecticism? OK! The "Mad Decent" tour mixes the DJ-producer with NorCal's art-punks, Brooklyn art-dreamers, and a London minimalist beatmaker. Mon/3, 8 p.m., $16. Great American Music Hall, 859 O'Farrell, SF. www.gamh.com

SECRET MACHINES AND THE DEARS
How do you turn a backlash around? Give a listen to the ambitious *Secret Machines* (TSM). And the Dears continue to endear with *Missiles* (Dangerbird). Mon/3, 8 p.m., $22. Independent, 628 Divisadero, SF. www.independentsf.com

HUBERT SUMLIN
The blues guitar legend made a lasting impact on rock thanks to his work with Howlin' Wolf. With Mitch Mitchell and Billy Cox, Buddy Guy, and others. Mon/3, 8 p.m., $45–$79.50. Masonic Center, 1111 California, SF. www.ticketmaster.com SFBG

Future present

Electronic music's oracle Flying Lotus sails easily from the bedroom to Burial

By Mosi Reeves
› a&eletters@sfbg.com

"I remember in the beginning I used to fuck around and not care about anything at all," says Steven Ellison, who records under the guise Flying Lotus. "But now it's, like, Thom Yorke likes my music, dog. Now I think, oh shit, will Thom like this beat?"

It must be a happy conundrum to wonder if one of the world's biggest rock stars will like your new song. Tinkering around his studio in Winnetka, a sleepy suburb in the San Fernando Valley, Flying Lotus works on a long-distance project with Burial. When he's done, he'll send the track over to the United Kingdom for the junglist producer to tweak. News of Flying Lotus collaborating with Burial, two of electronic music's freshest new stars, will probably make some fans smile with pleasure. From Radiohead's Yorke and Portishead's Geoff Barrow — who recently noted in an interview with *Remix* that Flying Lotus makes "pure, mad music" — to the beat heads who ravenously scoop up any new Lotus material, everyone seems to love FlyLo.

So how did Flying Lotus become the so-called Chosen One? Los Angeles teems with a renaissance of kindred spirits. Carlos Niño (whose range includes Gaby Hernandez's progressive folk valentine *When Love* [Armed Orphan] and Lil Sci's rap treatise *What's the Science?* [Shaman Work]), Daedelus (who blends early 1990s zoo rave with film soundtrack compositions) and Nobody (whose *Nobody Presents Blank Blue: Western Water Music Vol. II* [Ubiquity] eyes '60s-ish psychedelic pop) all use electronic music as a starting point for forays into various genres.

Andrew Meza, who hosts BTS Radio on CSU-Fullerton and was an early champion of Flying Lotus, compares the scene to the vaunted "New Hollywood" wave of American directors in the early '70s. "It's a really small group of people doing really cool things," he says. In his opinion, Flying Lotus stands out in part because of his studio techniques. Although the artist records in a bedroom, his music sounds as polished as a major label product.

"People used to say this about Dilla — and I'm in no way comparing him to Dilla — that [when he finished beats] it sounded like everything was already EQ'ed and mastered," Meza says. "With [Lotus],



Flying not falling: Steven Ellison, otherwise known as Flying Lotus, serves up the Brainfeeder Festival in San Francisco.

his shit seems so much *louder* and bass-y."

Now, as a leader of the flourishing beat movement, Flying Lotus has launched a digital label, Brainfeeder, to issue projects from like-minded friends such as Samiyam and Ras G. To promote the label, he's throwing a Brainfeeder Festival Nov. 8 at 103 Harriet St.

The best music often sounds like everything and nothing before it. Flying Lotus' work evokes comparisons to J Dilla and Madlib and fits neatly into flavor-of-the-moment trends like 8-bit and dubstep, yet it is also excitingly unique. He utilizes standard bedroom production equipment, including a MacBook Pro and a Novation 25 MIDI controller, to make hauntingly fluid and improvisatory sounds. "My whole setup is probably less than a couple of Gs, man," he says by phone from Winnetka.

He samples other people's work, then renders the sounds so unrecognizable he often can't remember what they originally were. On *Los Angeles* (Warp), Flying Lotus pays homage to his late aunt, the great jazz pianist and harpist Alice Coltrane, by appropriating material from her 1968 debut, *A Monastic Trio* (Impulse!), for "Auntie's Harp." "I tried my best to transform all the harp stuff so it didn't sound like the original, but still had the essence," Flying Lotus says. "SexSlaveShip" builds on a more obscure source: ambient/acoustic folk artist Matthew David's *Spills* (Plug Research). Another track, "GNG BNG," draws inspiration from DJ Shadow's breakbeat experiments of the late '90s.

As a result, *Los Angeles*, released in June, is part modern-day homage to California's holistic vibes and progressive utopianism, and part science-fiction film, making for an arresting *future present*. "It's the classic hero's journey kind of thing, basically a story like a film," Flying Lotus says, adding that the movie that initially inspired him was Ridley Scott's classic 1982 dystopia *Blade Runner*. "It's the soundtrack to a movie that doesn't exist."

The recording's mood ranges from the deeply reflective vibes of "Golden Diva" to the steel drum-speckled techno funk of "Parisian Goldfish." There are a few vocal pieces on *Los Angeles*, particularly the lushly sensuous "RobertaFlack" with Turkish artist Ahu "Dolly" Keleslogu, whom Flying Lotus met online. For the most part, however, its liquid hip-hop instrumentals sing louder than words. As FlyLo puts it, "I wanted to make music that didn't need a voice." **SFBG**

BRAINFEEDER FESTIVAL
With Flying Lotus, Gaslamp Killer, Kode 9, Hudson Mohawke, Ras G, Samiyam, Kutmah, and Martyn
Nov. 8, 9 p.m., $15 advance
103 Harriet, SF
www.blasthaus.com

WELCOME TO MY DREAMSCAPE: MICHAEL ZAPRUDER TAPS INTO SLEEPY-TIME RICHES

Here's the curse of deep sleepers: they never remembers their dreams. As someone who snaps out of bed in the morning without one recollection of what happened behind shut eyes, I've always been envious of folks who can recount the vivid details of their dreams. Instead, I've taken to filling my awake time with art that sends my neurons firing in similarly seemingly random configurations. If I can't do it myself, I might as well find people who can help do it for me.

This is where local singer-songwriter Michael Zapruder comes in. As a champion of blurring the lines between the banal and bizarre, of sticking the unexpected into the most familiar settings, the smooth-baritoned storyteller has more than a few dreams to spare for the rest of us. His most recent disc, the appropriately wobbly-monikered *Dragon Chinese Cocktail Horoscope* (SideCho), thrives on spinning long-lingering images — spiders on ice cream cones, lovers transformed into pieces of hay — into songs that remain rather confessional in tone. At their core, these could be considered folk numbers, but Zapruder adorns them with not only with psychedelic wordplay, but with glowing electronics and an indie-rock-spirited willingness for experimentation. It's a balancing act of tremendous agility, relating tales at once earthy and strangely disorienting.

"My goal is to write songs that work as extended hypnotic vignettes. That's my realm," Zapruder explains over the phone from Mojave, en route to the next stop of his cross-country tour. After completing the much-publicized "52 Songs" project



at the end of 1999 — he wrote, recorded, and posted online one tune per week for an entire year — the vocalist realized that these dream-state compositions were among his most successful. Several projects have followed, but *Horoscope* could be his finest expression of erasing the lines between sleep and wakefulness.

Opener "New Year," with its twinkling atmospherics and rolling brushed-drum rhythm, joined by Zapruder's intimate hushes at the mic, feels like some of the more recent output from art-popper David Sylvian. The song has all the hallmarks of a late-night confessional, but a closer listen reveals a fever-rush of paper dragons, broken beds, and cowboys. "Ads for Feelings" carefully, steadily mesmerizes with a light pulsating tempo, soft-spoken keyboard sighs, and a recited vocal melody — only to shake the listener from the trance with delirious twirls of flute. Zapruder hardly sounds like he's among the ranks of the awake, yet he insists, "I couldn't sleep, I was watching the night / It was throwing little pebbles at the back of my head."

The album's focal point is the nine-minute "Black Wine," a spellbinding torrent of interwoven images of family gatherings and ugly mayhem, coolly and methodically delivered over a slow blues. Here, otherwise-benign references to bread and wine commingle with blood and bones while a pair of wraithlike female voices warn of impending doom. The dreamlike whimsies of elsewhere have instead been replaced with something considerably more nightmarish in spirit. Asked about the origins of the song, Zapruder lets out a hearty laugh: "I just wanted to juxtapose the idea of a normal holiday meal with a monster story. So I stepped into that world and looked around for a while." **(Todd Lavoie)**

MICHAEL ZAPRUDER
With 1090 Club and the R&B Freejazz Gospel Supreme 80
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Sisters from another planet

Labelle reignites their silver streak

By Kandia Crazy Horse
› a&eletters@sfbg.com

A few weekends back, I rose at the crack of dawn to see Allen Toussaint perform at Joe's Pub in Manhattan for the venue's 10th anniversary celebrations. Although it was Sunday morning and the show was free, nary any Negroes on site for the New Orleans master. However shameful this lack, the show was well worth it, especially for Toussaint's mesmerizing extended version of "Southern Nights," replete with rich anecdotes about midcentury black life in Louisiana's parishes. Right before this transcendent trip, a middle-aged lady fan down front cried out for him to perform the Labelle hit he produced, "Lady Marmalade." Toussaint obliged with a few lines before jokingly gesturing into the air before him, "Take it, Patti!"

Upon listening to the just-released *Back to Now* (Verve), I'm reminded of the trickster-ish spirit Toussaint reanimated around that song, as well as the reaffirmation of the quality of talent that's always been summoned to work with the three titanesses of Labelle: Sarah Dash, Nona Hendryx, and Patti LaBelle. In the 30-plus years since the era's premier woman rock trio disbanded, there has been a short list of female, or female-fronted, acts that could bring something sonically strong to the arena Labelle dominated in the early 1970s, but none could top them. Right now the only promising heiresses really worth discussing are Me'Shell NdegeOcello, Leela James, Nikka Costa, the Noisettes' Shingai Shoniwa, Janelle Monáe, and Fantasia, but most of these have suffered the indifference of the public to a degree and, worse, been thwarted repeatedly by the industry. The merciful window of sonic vitality and relative aesthetic freedom Labelle once enjoyed during my childhood now seems like a chimera. Almost as if their hallowed career operates on a silver ship far out in parallel space — we can thus glean stardust of Labelle's body of work, though their vessel is too many light years away to tilt this planet back on its rightful axis.

Talkin' 'bout bold as love: the all-girl band's new *Back to Now* — don't call it a comeback, but a reconstruction — will hopefully serve as a beacon to light the way along the hard path young female artists are forced to tread. Kicking off with Hendryx in fine songwriting form on "Candlelight" — a twang ballad spurred to the brink of disco-country and ably handled from Lenny Kravitz's production chair — this new



Ladies first: Labelle returns in fine songwriting form.
PHOTO BY KWAKU ALSTON

disc contains no filler save the debut single. To these ears, Wyclef Jean's "Roll Out" is the weak link — don't want any Akon-sounding mess in my grown-woman funk, but I understand the biniss need to kowtow to Ringtone Nation. I am positively certain that when Gentleman Toussaint cut my favorite single, "What Can I Do for You," with Labelle in 1974, he never envisioned such a pass.

Fortunately, "Superlover" comes next to cleanse the palate, contemplative in its easing of the group's patented sound in the direction of hallowed love testaments like "Isn't It a Shame." Kravitz has finally met his match and found his métier while manning the knobs for this project. When I first learned of his presence the year before last, it seemed fitting that he should be summoned alongside Gamble and Huff, not merely because his best work owes a debt to classic Philly and Chi-Town soul, but because one figures correctly that his respect for icons of Labelle's caliber would bring the best out of him. The sublime, delicately bouncy funk of Hendryx's next superb shot, "System," could be the key to his ultimate discovery of his voice.

One knows Kravitz must have salivated over the unearthed 1970 track "Miss Otis Regrets," which includes the late Stones associate Nicky Hopkins on piano and Who drummer Keith Moon. It's a magnificent album closer, but its back-to-the-future feedback loop in conversation with Hendryx's own compositions only underscores the fact that she remains the great enigma of late 20th century vanguard pop and Afrofuturist rock, one of an elite few of the most undersung song-catchers way past overdue to be seriously studied by music and culture scholars. Should Labelle's ever-loving *vodun* fail in the marketplace, *Back to Now* has more than justified their redrawing of their circle. **SFBG**

EXUBERANCE WITH BITE: WHITE FANG'S WILD GENIUS

They once were distant from the excitement, 40 blocks beyond 82nd Street — a dividing line that Erik Gage dramatically refers to as the "Berlin Wall of culture" in Portland, Ore. He and his bandmates in White Fang grew up in the PDX 'burbs round 122nd Street, starting a CD-R — or, rather, "CD-Gnar" — label in high school. As popular as they were round the cafeteria — they'd hop up on the tables and sing — the attention they've lately received is even more impressive: MTVnews.com, *XLR8R*, and *Billboard* have all knocked at Gage's phone line, over which he gladly engaged with the *Guardian* shortly before the launch of the band's national fall tour.

Of all the coverage, the write-up that Gage, now 19, seems most proud of is the review they got in *The Oregonian*, which gave their new Marriage Records debut, *Pure Evil,* an A-. "My girlfriend's mom read it," he exclaims. His enthusiasm speaks to White Fang's whole deal: if they can excite those right around them, whether the numerous friends' bands Gage mentions or his lady friend's mum, they're happy. This earnest eagerness was particularly striking at their summer gig at the Lobot Gallery in Oakland, where a crowd of less than 10 got utterly



whomped with a two-drummer, extra-intimidating lineup including second kit-man Chuck Hoffand. White Fang's core membership — guitarist Kyle Wolfgang, drummer Jim Leslie, and Gage, who sings — have had several members pass through their ranks, lately counting six members for their touring group. Only one drummer this time out, but Gage promises it'll be great.

"It still gets pretty damn crazy every show," Gage says, citing a gutter-punk fistfight at a recent house show as a particularly frenzied example of this. Fang used to be more mild-mannered, he explains, playing "twee-ish, K Records-type stuff," before they picked up electric guitars to channel their "African tribal drum music" influence for "Pterodactyl," a contribution to the guilty pleasures-themed *Grown Zone* comp on States Rights last year. "Twee-ish" has since given way to *Pure Evil*, with a freewheeling energy that takes mere moments to adore: "Breakfast" hobbles from Black Flag riffing into an exuberant, infectious three-chord collapse.

After the tour, they'll record an LP titled *Cheerful Poetry of the Cosmos* for States Rights, and alongside Gage's Gnar Tapes and Shit label, Fang will initiate a new imprint under Marriage's wing: Chips, which will be dedicated to releasing split singles. Evil? More like pure genius. **(Michael Harkin)**

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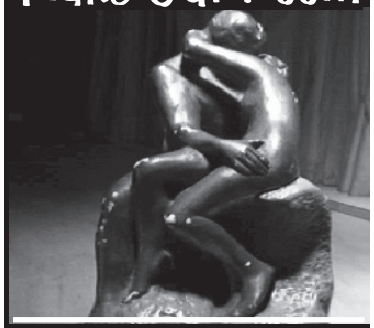


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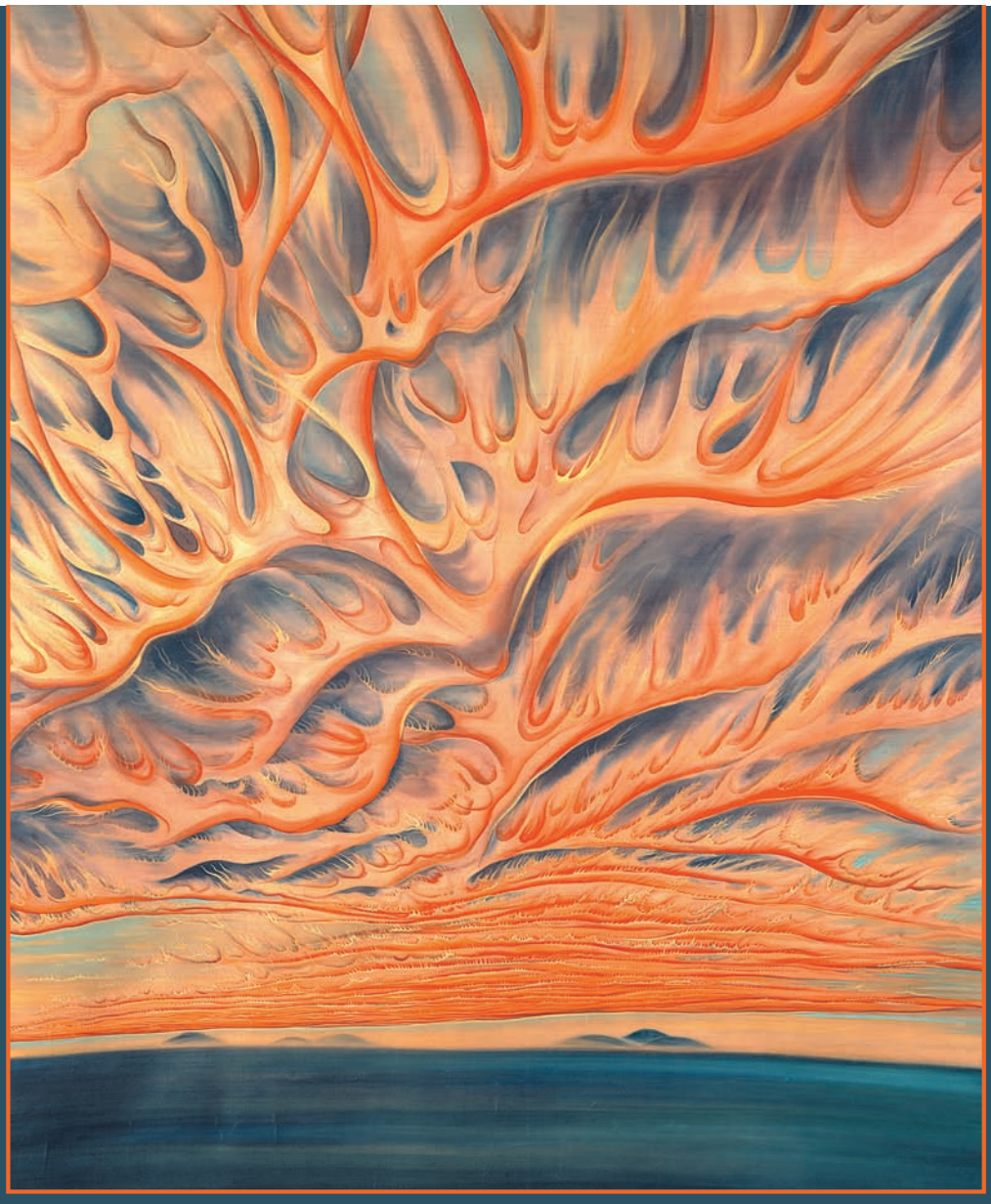
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Chiura Obata, *Setting Sun: Sacramento Valley* (detail), ca. 1925. Hanging scroll: mineral pigments (distemper) and gold on silk. Courtesy of Gyo Obata.

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NOVEMBER 7



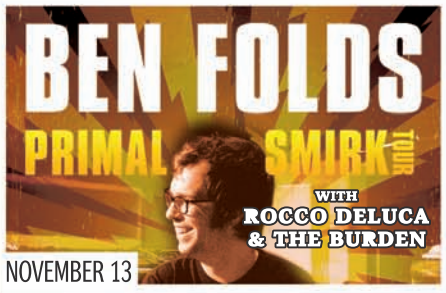
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OCTOBER 31



NOVEMBER 4



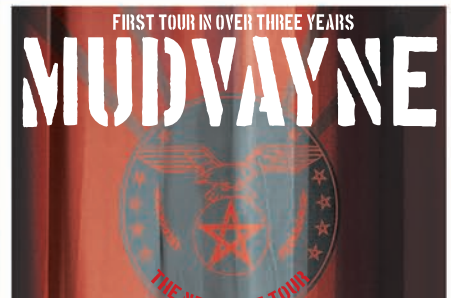
NOVEMBER 7



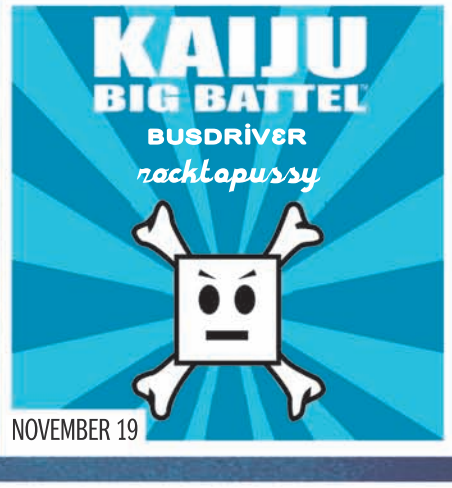
NOVEMBER 9



NOVEMBER 13



NOVEMBER 14



NOVEMBER 19



NOVEMBER 20

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grooves



MAVIS STAPLES
Live: Hope at the Hideout
(Anti-)

As a central figure in the civil rights movement — thanks to her role as lead vocalist of the legendary Staples Singers as well as her family's record of freedom marches and protests at the side of the Rev. Dr. Martin Luther King Jr. — national treasure Mavis Staples can speak with authority on the subjects of change and hope. Little surprise, then, that these themes are the blood and sinew of *Live: Hope At the Hideout,* a blazing rally cry for better days timed for an Election Day release. Performing earlier this year at the Chicago nightclub that gives the disc its title, Staples promises listeners "joy, happiness, inspiration, and positive vibrations," alongside an unstated declaration of change-gonna-come in the form of Barack Obama. Not only does she succeed spectacularly in shining much-needed light into the current darkness, she also serves up a galvanizing endorsement of the senator she has compared to King himself.

Drawing largely from *We'll Never Turn Back* (Anti-, 2007), Staples rekindles the firepower of classics such as "We Shall Not Be Moved" with interpretations that are equal parts gutsy blues and foot-soldier gospel. Accompanied by a three-piece, the vocalist presents these anthems not as relics of the past. Rather, she frames them in the context of an America still plagued with injustice. Particularly revelatory is her take on Buffalo Springfield's "For What It's Worth." Here the song's familiar cry — "paranoia strikes deep" — feels like Staples' three-word summation of the Bush/Cheney years. **(Todd Lavoie)**



CRYSTAL STILTS
Alight of Night
(Slumberland)

Confronted with the music of Brooklyn's faux-kiwi popsters Crystal Stilts — not to be confused with Crystal Antlers or Crystal Castles — your typical former college radio DJ is of two minds: on the one hand, there's an urgent need to contextualize the quintet's sound, and on the other, a potentially hopeless desire to deal with the music on its own merits. What's even trickier is that the band's official debut, *Alight of Night,* seems to be made of nothing but reference, yet manages to rip with inspiring consistency.

It's not exactly right to say the band only emulates Dunedin, New Zealand's deeply weird and fertile 1980s indie-pop scene — the one that produced the brief 'n' perfect melodies that characterize the Clean and the close, humid atmosphere of Look Blue Go Purple. But it's unmistakably *there* in the way the music works. Just check how the piping Casio that caps the choruses of theme song "Crystal Stilts" makes it sound like the group may as well be inventing rockabilly as they go along. Ultimately I keep coming back to the Crystal Stilts for this: even if their lo-fi ways are a put-on, they capture a sense of giddy potential with startling frequency. **(Brandon Bussolini)**

CRYSTAL STILTS
With Cause Co-Motion!, Zach Hill, and Brilliant Colors
Tues/4, 9 p.m., $8–$10
Bottom of the Hill
1233 17th St., SF
bottomofthehill.com



FRIENDLY FIRES
Friendly Fires
(XL)

It sure is nice to see the indie kids dancing again. I was awfully worried about the glaring dearth of rhythmic hipster motion — then along came folks like LCD Soundsystem to remind us that uncrossing our arms is an acceptable means of self-expression. Lesson duly learned, the indie dance train is still rolling strong — witness Friendly Fires. Named from a song by 1980s/'90s dance-rockers Section 25, the UK band arrives well-versed in Reagan-era groove but is unwilling to settle for mere retro-mimicry. Here elements of early Duran Duran and Prince commingle with My Bloody Valentine-inspired textures and occasional Latin rhythms in an effort to render a new strain of 21st century dance-rock.

When this debut succeeds, it works spectacularly. With its ultra-dank wah-wah guitar, "In the Hospital" brilliantly revamps the melody of Talking Heads' "Crosseyed and Painless" into a jittery flute-popping slab of disco-funk. The euphoric romanticism of "Paris" heaps layers of shoegaze-y synth washes onto a cracking cowbell groove — M83 meets Trouble Funk, perhaps. Vocalist Ed Macfarlane occasionally succumbs to the overwhelmingly optimistic thrust of the disc, resulting in a few moments of over-earnestness. All is forgiven, however, upon a listen to "Jump in the Pool," an ecstatic zigzag connecting the dense atmospherics of MBV with a sweaty samba booty-shake. **(Todd Lavoie)**

FRIENDLY FIRES
Sat/1, 9 p.m., $15–$17 (sold out)
Independent
628 Divisadero, SF
www.theindependentsf.com

local grooves

DAVE AJU Open Wide (CIRCUSCOMPANY)

Sometimes too much context can kill a good thing. Dave Aju makes house music using only sounds from his mouth, but if you think too much about this while listening to *Open Wide*, you might ruin the experience. This is a seamless work of house concrète, and its crisp vintage synths and loose bass thump makes Matmos' *A Chance to Cut is a Chance to Cure* (Matador, 2001) sound as gory as Grand Guignol. The aquatic "Crazy Place" is *Open Wide*'s minimal-leaning single, but the album gets even more interesting when it goes into goofier territory. Take the refined cholo strut of the product-plugging "Tapatio," or the total boner-funk narrative of "Bump" for a spin. It's the sort of range that's scarce among this year's house and electro-pop full-lengths, and with the collapse of the economy and all, Aju's economy of means is a small, hopeful comfort. **(Brandon Bussolini)**









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FRI OCT 31 10 PM DOOR 8:30 $13 ALL AGES — HALLOWEEN, NO USE FOR A NAME, COMPANY CAR, MUD
SAT NOV 1 10 PM DOOR 9PM $12 $14 DOOR age: 18+ — THE SPINTO BAND, FREIGHTENED RABBIT, HALF-HANDED CLOUD
SUN NOV 2 9 PM DOOR 8:30 $12 $14 DOOR ALL AGES — THE SPINTO BAND, FREIGHTENED RABBIT, THE CHOP
MON NOV 3 9 PM DOOR 8:30 $8 age: 21+ — HIGHWAY PATROL, OH MY GOD, MY FIRST EARTHQUAKE
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Scarifying! Halloween treats abound with (clockwise from top left) Flock at Stiletto, Z-Trip, HOTTUB at Blow Up, Peaches Christ and Heklina, Ejector, and Cookie Dough. More Hallo-haps fill the Noise blog at SFBG.com.



The booness

By Marke B.
› superego@sfbg.com

SUPER EGO Happy Slutoween, librul terrorists. Now that the Castro Street celebration has been officially buried, there'll be more terrific parties than tired Sarah Palin costumes haunting Halloween night. Below are 13 batshit surefires, all taking place Oct. 31, night of the living-undead pro-life governor of Alaska. Trick or trick!

ALL HALLOW'S EVE
Goth equals deathly perfect — insert exhausted "every day is Halloween" joke here — as 18-plus clubs Death Guild and Meat team up to paint it black with DJs Decay and Melting Girl and "techno opera singer" Diva Marisa.
9 p.m., $13. DNA Lounge, 375 11th St., SF. (415) 626-1409, www.dnalounge.com

BITTEN
A French bordello Halloween masquerade ball seems right up any horny black cat's alley — especially with an acrobatic performance by the ever-sexy Vau de Vire Society and lofty tunes by DJ Ean Golden.
10 p.m., free with costume. Harlot, 46 Minna, SF. (415) 777-1077, www.harlotsf.com

BLOOD PACT
An 18-and-up, gayish underground "dark places" extravaganza with vampiric DJ vamps Honey Soundsystem, Rchrd Oh?!, and Lord Kook, and promoters Homochic and Tantra, plus a slashing guest spot by Los Angeles' A Club Called Rhonda.
10 p.m., $15. SomArts, 934 Brannan, SF. (415) 552-2131, www.homochic.com

BLOW UP HALLOWEEN
Those gorgeous 18-plus electro hipsters will never settle for anything less than horrifyingly bangin' style — with terrific, terrifying rap trio HOTTUB, and evil genius DJs Richie Panic and Jeffrey Paradise.
10 p.m., $15. Rickshaw Stop, 155 Fell, SF. (415) 861-2011, www.myspace.com/blow_up_415

CHARLIE HORSE HALLOWEEN THING
Two whole hours of the trashiest drag performances the nether regions of Polk Street have to offer? Sounds heart-stopping, but hostess Anna Conda will pump you back up with the cheapest drinks — and "outfits" — in town.
10 p.m., free. The Cinch, 1723 Polk, SF. (415) 776-4162, www.myspace.com/charliehorsecinch

COOKIE'S HAUNTED HALLOWEEN
Ecstatically kooky drag princess Cookie Dough hosts a night of haunted whores, with ghoulish electro-goth duo Ejector live, DJ MC2, alarming numbers by Landa Lakes, Glitterella, and more.
8 p.m., $8. Octavia Lounge, 1772 Market, SF. (415) 863-3516, www.cookievision.com

HALLOWEEN: A PARTY
This one'll be pure crazyboots, as Heklina of Trannyshack literally rises from the dead to join Midnight Mass' Peaches Christ in hosting a dark diva drag extravaganza, with bloody insanity from Kiddie, Fauxnique, Renttecca, Raya Light ...
9 p.m., $20. Cat Club, 1190 Folsom, SF. (415) 703-8965, www.peacheschrist.com

HAUNTED TEMPLE
Unholy deeds will abound in cavernous club Temple's sacred spaces, with insane décor on two levels, howlin' DJs Paul Hemming, IQ!, and Jaswho?, plus a $500 costume contest.
10 p.m., $20. 540 Howard, SF. www.templesf.com

MONSTER HALLOWEEN
Ghoul's night lip-sync battle-a-thon! DJ Scottish Andy and glamazon hostess Juanita More exhaust the hipsteratti queens and friends on the mic at the manly Truck bar for exotic "prizes" (i.e., drunk sex).
9 p.m., $5. Truck, 1900 Folsom, SF. (415) 252-0306, www.juanitamore.com

NIGHT OF THE LIVING BASS
Burner faves Opel get with Evil Breaks for an endless night of sheer funky drum 'n' bass madness, with a little techno freak-out on the side. With DJs Meat Katie, the Rogue Element, and Kid Blue.
10 p.m., $20. Mighty, 119 Utah, SF. (415) 626-7001, www.mighty119.com

RE:CREATION
A hip-hop, old-school electro, and freak beats spectacular, as ArtNowSF and Euphoric Conceptions present a platter's worth of head trip performers like Mochipet, the New Deal, Pleasure Maker, and Sleepyhead. 9 p.m., $20. Club Six, 60 Sixth St., SF. (415) 531-6953, www.clubsix1.com

STILETTO: ZOMBIE APOCALYPSE
No San Francisco club is sharper fashionista-wise than theme-driven Stiletto. Gasp as too-cool zombies arise from the depths of loveliness with DJs Mario Muse, Eric Sharp, and runway madness from Flock, plus photo booth!
10pm, $8, AsiaSF, 201 Ninth St., (415) 255-4752, www.myspace.com/stilettosf

Z-TRIP
The inexhaustible mix-master must have some sort of magic potion in his vinyl cauldron, because the mash-up and intel hip-hop kids still flock to his politically oriented, mind-blowing shows after several centuries. Scary!
9 p.m., $22.50. Supperclub, 657 Harrison, SF. (415) 348-0900, www.blasthaus.com

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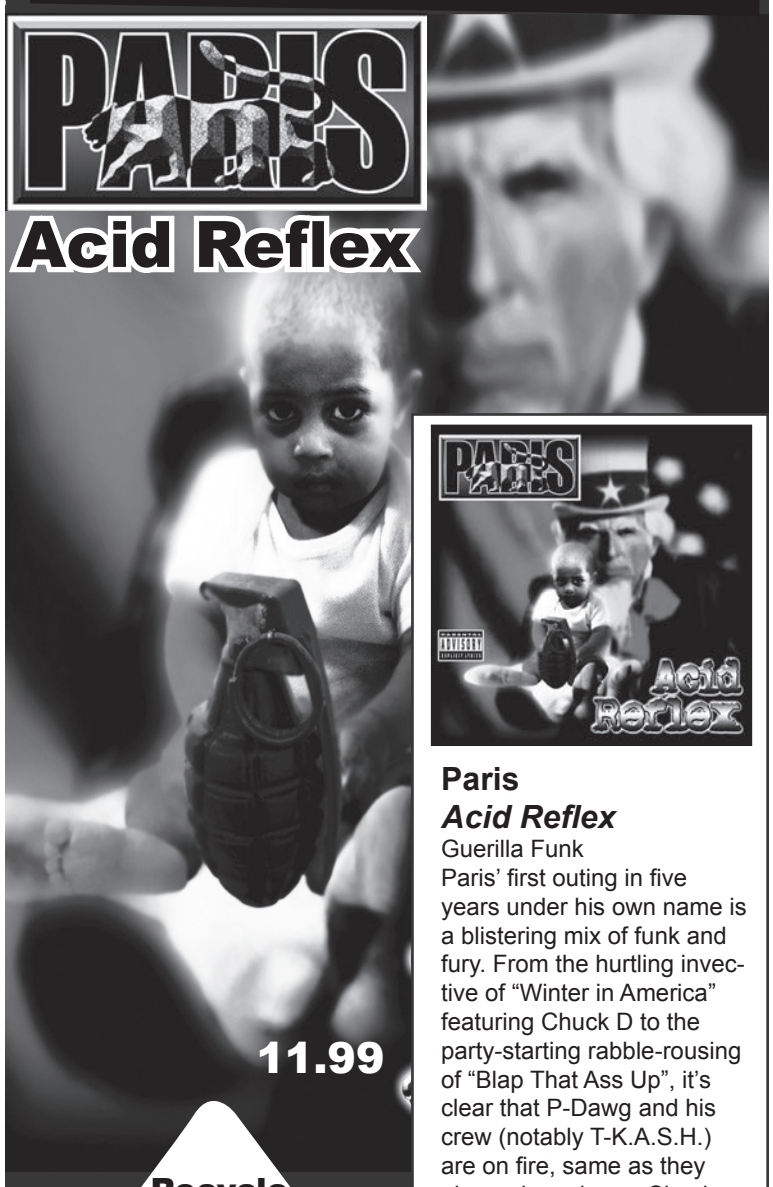
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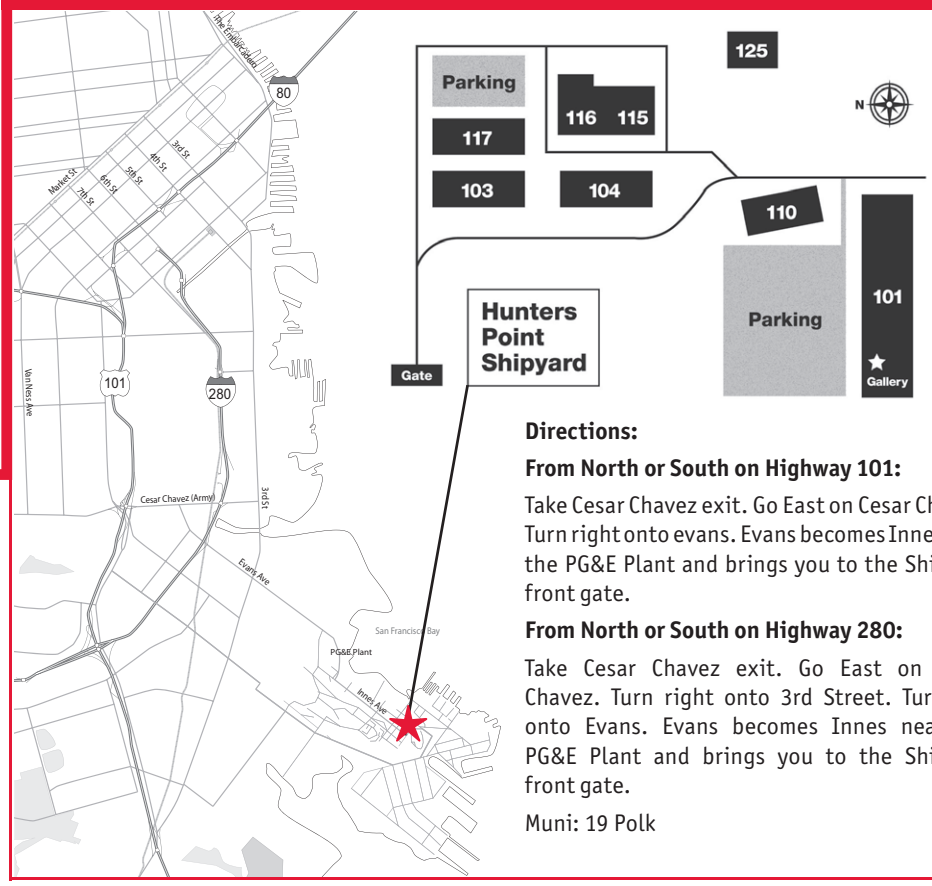
Artists are listed by Building number in red and then sorted alphabetically, with their Studio number next to their last name.

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Visit www.artspan.org for more information.

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BUILDING 101

2222 Ager, John - Painting
1318 Anderson, G.D. - Drawing
1423 Andersson, Anna - Wearable Art/Jewelry
2106 Arbuckle, John - Painting
2319 Armstrong, Bob - Painting
Basement Aust, Carol - Painting
2410 Belau, Susan - Printmaking
2404 Bernard, Jan - Painting
1108 Bloom, Beth - Wearable Art/Jewelry
1508 Bolingbroke, Richard - Painting
2102 Brindle, Elaine R. - Painting
2120 Broughton, Katie - Glass
1108 Brown, Patricia - Painting
2213 Caron, Dominique - Mixed Media
2312 Carter, Stacey M. - Mixed Media
1312 Clark, Paula - Painting
2114 Confer, Mitchell - Mixed Media
1223 Crampton, Carolyn - Painting
1319 Croghan, Maeve - Painting
1508 Dallabrida, Daniel - Photography
2118 Dierauf, Verity - Painting
1401 Dion, David - Sculpture
1116 Dynan, Stacy - Painting
2117 Ente, Anke - Painting
2413 Fong, Linda - Painting
Lawn Fox, Rebecca - Sculpture
1517 Friedman, Susan - Mixed Media
2105 Fries, Linda - Painting
2310 Goldstein, Stanley - Painting
1304 Golfos-Santroch, Harriet - Painting
2220 Gralen, Paul - Sculpture
1302 Gray, Dolores R. - Mixed Media
2216 Green, Ian - Photography
1215 Griffith, Michael - Painting
2103 Groleau, James - Printmaking
2507 Hamel, Marc Ellen - Painting
1201 Handelman, Ed - Mixed Media
2403 Hays, Charlie - Painting
1224 Hendrick, Irene - Painting
1102 Hope, Linda - Painting
1518 Hopkins, Aisjah - Painting
1201 Huff, Peggy - Painting
1408 Hummell, Judy - Ceramics
1307 Hutchison, James - Painting
2412 Jasmine, Brook - Wearable Art/Jewelry
2113 Jessen, Carol - Painting
1513 Johnson, Marvin - Painting
1113 Kain, Kathryn - Printmaking
2421 Kang, Kay - Painting
Lawn Kendrick, Christine - Sculpture
2403 Kirby, Vesta - Painting
2507 Koopman, Isabel - Mixed Media
2210 Krevsky, Diana - Painting
2410 Krueger, Jamie - Photography
2417 Kubo, Angel - Wearable Art/Jewelry
1319A Kuksht, Marilyn - Sculpture
1419 Kummer, Carol - Painting
1217 Kussano, Claudia - Wearable Art/Jewelry
1315 Kwon, Kate Kiyoon - Painting
2211 Lark, Nyya - Wearable Art/Jewelry
2219 Larson, Linda - Painting
1409 Lee, Sandra Sunnyo - Painting
2515 Leong, Anne Ming - Painting
2107 Lola - Mixed Media
1413 Long, Paulette - Painting
1217 Lowinger, Leslie - Printmaking
1110 Lyskova, Tatiana - Printmaking
Lawn Macleitch, Alex - Sculpture
1110 Markoff, Ellen - Printmaking
1203 Mayr, Maria - Painting
2306 Moore, Carole R. - Painting
2514 Moore, Brian - Mixed Media
2306 Morace, Larry - Painting
1420 Morgan, Robert - Painting
2307 Muranaga, Reiko - Painting
1321 Neal, Patty - Painting
2403 Nunn, Derek - Painting
2311 Printis, Leslie - Painting
1414 Raymond, Joan - Fiber
2223A Roberts, Rhonel - Painting
1511 Robinson, Jenny - Printmaking
2219 Robushi, Wendy - Painting
2319 Rodman, Michael - Painting
2510 Roller, Mark
2108 Rossi, Stephanie - Painting
2518 Rubenzer, Lynn - Painting
1517 Schrack, Thea - Photography
1421 Schwartz Harlan, Florence - Painting
2517 Sides, Henry - Painting
1206 Slater, Karen - Painting
1414 Snider, Peggy - Sculpture
2521 Spector, Sandra M. - Painting
2113 Spencer, Ruth - Wearable Art/Jewelry
2323 Spies, Susan - Painting
2204 Tana, Elizabeth - Painting
Basement Terry, Rab - Painting
2206 Terzian Markoff, Leslie - Fiber
Lawn Thurmeier, Wolf - Sculpture
1111 Towers, Clarence - Photography
1320 Tuggle, Charles - Mixed Media
2513 Vaughan, Josefa & ArtSeed – Painting
1402 Vivena!, - Wearable Art/Jewelry
2412 Wasson, Jennifer - Painting
2314 Weiss, Idell - Painting
1423 Welch, Audrey - Painting
1410 Wonne, Mirang - Painting
1402 & 1408 Woolverton, Jane - Fiber
2320 Zenger, Alex - Mixed Media
2419 Zhou, Jie - Painting

BUILDING 103

2114 Downey, Eileen - Painting
2103 Drury Wattenmaker, Pamela
2122 Ebbe, Jean - Painting
2206 Eggers, Pablo - Painting
2214 Finney, Kathleen - Mixed Media
2214 Gleeson, Jim - Painting
2219 Haseltine, Rebecca - Mixed Media
2222 Hurtgen, Anne Marie - Photography
2218 Jacobsen, Ivy - Painting
2211 Johnson, Renee Decarlo - Mixed Media
2211 Keyishian, Emily M - Painting
2102 Kruzich, Michael - Mixed Media
2201 Liu, Aihua
2103 Lugo, Lisette
2215 Miller, Ann - Wearable Art/Jewelry
2104 Tovar, Antonio – Painting

BUILDING 104

1210 Bosc, Marius - Painting
1101 Kastrup, Jon - Drawing
1211 Lee, Sookyi - Painting
1208 Noe, Zannah - Painting
1205 Parlante, Dennis - Mixed Media
1204 Schwarzenbach, Robert - Painting
1212 Wooten, Greg - Glass
1213 Yahyavi, Mehdi - Painting

BUILDING 110

110 Efanova, Anna - Painting
Mostica, Steve - Painting
204 Orozco, Veronica - Printmaking
206 Russell, Bill - Mixed Media
205 Rose, Sawyer - Ceramics
105 Seibert, Clay - Painting
209a Smith, Kim - Mixed Media
205 Tipton, Zabrina - Photography
110 Trachtenberg, David Jay - Photography
208 Wenger, Karen - Painting

BUILDING 115

Studio H Hassler, Sarah Jane - Wearable Art/Jewelry
Jerome - Painting
3 Smiddy, John - Painting

BUILDING 116

8 Burke, Margie - Printmaking
2 Denevan, Monica – Photography
Denevan, Robin - Painting
7 Dos Santos, Serge - Ceramics
Hain, Jack - Painting
22 Jiang, Wayne - Painting
Studio D Johnson, Lars - Printmaking
4 Kourouniotis, Dimitri - Painting
Airstream Trailer Kristiana - Wearable Art/Jewelry
7 Liu, Shirley - Ceramics
7 Lloyd, John R. - Ceramics
7 Malloy, Maggie - Ceramics
Upstairs Naimark, Jane - Printmaking
Studio A Nelson, Julie - Mixed Media
Willetts, Angela – Painting

BUILDING 117

3101 Adreveno, Linda - Mixed Media
3222 Banfield, Carol - Painting
3105 Cox, Rob - Painting
3115 Goren, Rinat - Painting
3206 Hankins, April - Painting
3206 Holman, Soña- Painting
3217 Kononova, Irena - Painting
3205 Pearson, Sharon - Drawing
3105B Starkey, Marius - Painting

BUILDING 125

Cullen, Marilyn Davis - Painting
Studio B Paron, Mark - Sculpture

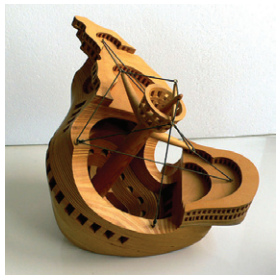
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PHOTO BY FRANCESCA TALLONE

Parts and Labor

PREVIEW The hiss and garble of a psychedelic seeker mid-acid trip, the righteous fury of a dad scolding a litterbug, and the sodden sadness of paranoiac who suspects secret agents are tailing him. All these sounds unexpectedly, remarkably crop up on Parks and Labor's new *Receivers* (Jagjaguwar).

When I last caught the band, clobbering all in earshot with a propulsive, post-punk power-skronk, at South by Southwest a few years ago, I never imagined the Brooklyn-Union, N.J.-Milwaukee, Wis., combo would be going into interstellar overdrive and taking a page from the starlog of Pink Floyd's *The Dark Side of the Moon* (Capitol, 1973). In creating *Receiver*'s prog-orchestral sound, Parts and Labor referenced not only the exploratory courage of Wire's *Chairs Missing* (Harvest, 1978), but *Dark Side*'s use of samples. Its overarching inspiration: the general glut of digital information, which spurred the group to invited listeners to submit samples for *Receivers* via its MySpace page. The combo used all 650 or so, of them — altering, pitch-shifting, and morphing the contributions along the way — vocalist-bassist BJ Warshaw assures me by phone from Indiana.

"We always got friends to appear on recordings, so Dan [Friel, vocals and electronics] and I thought, why limit this?" he recalls. "Why not ask the world and see what comes of it?" It led to an "intense but fun" mixing job. The satellite noise, say, at the onset of *Receivers* was created by playing every sample simultaneously. Still, one's enjoyment of the album doesn't depend at all on one's appreciation of the band's technical and conceptual machinations, which climax with the hurtling "Solemn Show World." And the world can continue to experience the disc's sampling project on the road: "We've got a toll-free phone number [1-888-317-5596] that people can call, and we've been improvising, working the calls into the live show, which has been really fun," Warshaw says. "We've got 20 sounds so far, and it's only the second day of the tour." **(Kimberly Chun)**

PARTS AND LABOR With Gowns and Curse of the Birthmark. Sat/1, 9:30 p.m., $8. Hemlock Tavern, 1131 Polk, SF. $6. (415) 923-0923, www.hemlocktavern.com

Music listings are compiled by Cheryl Eddy. The music interns are Daniel N. Alvarez, Michelle Broder Van Dyke, and Brandon Bussolini. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 29

ROCK/BLUES/HIP-HOP

Crystal Castles, Lymbyc System Independent. 9pm, $20.
Devil's Own, Michael Dean Damron and Thee Loyal Bastards, Power of Country Annie's Social Club. 8pm, $7.
Devin the Dude, Coughee Brothaz Slim's. 9pm, $18.
Jenny Lewis, Beachwood Sparks, Pierre De Reeder Herbst Theatre, 401 Van Ness; www.ticketmaster.com. 8pm, $27.50.
Maus Haus, Fantastic Magic, Casy and Brian Rickshaw Stop. 8pm, $8.
My Revolver, Zodiac Death Valley, Paddy and the Poor Boys, Tornado Rider Bottom of the Hill. 8:30pm, $8.
Nobody Beats, Schande, Worker B Hemlock. 9pm, $6.
Prizehog, Jet Pack Cop Killers, Beat Cops, Sand Witches, Weld Schmertz Elbo Room. 9pm, $6.
Rademacher, Light FM, Raised by Robots Knockout. 9:30pm, $4.
Samothrace, Necrite, One Hundred Suns, Giant Squid Thee Parkside. 8pm, $8.
Talkdemonic, Aim Low Kid Café du Nord. 8:30pm, $10.
Voices of Latin Rock Great American Music Hall. 8pm, $30-35.

BAY AREA

Maxwell, Jazmine Sullivan Paramount Theater. 8pm, $39.50-125.50.

CONTINUES ON PAGE 42 ››



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WED/29

CONT››

JAZZ/NEW MUSIC

Peter Apfelbaum and the New York Hieroglyphics Yerba Buena Center for the Arts, 701 Mission; www.sfjazz.org. 7:30pm, $20.
Angele Dubeau and La Pieta Yoshi's San Francisco. 8pm, $45.
Terry Hron Meridian Gallery, 535 Powell; 398-7229. 8pm, $5-10.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, $10.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

DANCE CLUBS

Ana Mandara Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJ Trevor Simpson spins dance tunes.
Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, $1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cathouse Cat Club. 9:30pm-2am, $5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.
Coo-Yah Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
DotCLUB Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.
Element Live Wednesdays Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands.
Hellaween Milk. 9pm, $5-8. Hip-hop with ADDX Family, Tai the 13th and D. Mottola, Influence and Ro Knew, and Drunken Spacemen, plus DJs Type One and Bonk.
Love It Wednesdays Icon Ultra Lounge. 9pm, $5-7. NightLight Music presents funky, sexy house music for Hump Day.
Midweek Syndrome Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJs Trevor Simpson, Dex Stakker, and Dev E. spin hot house jams for your happy humday.
Mixtape Wednesdays Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.
Our House Is Your House Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Ragga Reggae Night Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.
Raw and Sexy Hip-Hop and Jazz City Dance Studios, 32 Otis; 820-1452. 7-8:30pm, $12. Learn to dance sexy with instructor Emerson Aquino.
Red Monkeys Voda. 9pm-2am, free. Roots and deep house with DJs Vedda and Martina Aquino.
Stay Gold Make-Out Room. 10:30pm, $3. Queer dance night.
Synchronize Il Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.
Wipe Me Down Wednesdayz El Rincon. 9pm. Get clean with Big Ritch, Even Odds, Sandaval, and DJ X1.

THURSDAY 30

ROCK/BLUES/HIP-HOP

Asobi Seksu, Shuteye Unison, May Fire Rickshaw Stop. 8pm, $12.
Botticellis, Mumlers, Crow Song Bottom of the Hill. 9pm, $8.
Crystal Castles, Lymbyc System Independent. 9pm, $20.
"Revival Tour" Slim's. 8pm, $15. With Chuck Ragan, Ben Nichols, Tim Barry, and Tom Gabal.
Robocop 3, Reaction SF, Unit Breed Hemlock. 9pm, $6.
Roger Rocha and the Goldenhearts, Nuturah, Wish Inflicted Café du Nord. 9pm, $10.
Shane Dwight Biscuits and Blues. 8pm and 10pm, $15.
Tainted Love Red Devil Lounge. 8pm, $20.

JAZZ/NEW MUSIC

"Bay Area Sax Summit" Great American Music Hall. 8pm, $20-35. With Dave Ellis

Quintet, Dayna Stephens Quintet, and Mitch Marcus Quintet.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
Vonda Shepard Yoshi's San Francisco. 8pm and 10pm, $26.
Stompy Jones Top of the Mark. 7:30pm, $10.

FOLK/WORLD/COUNTRY

"Bluegrass and old-time jam session" Atlas Café. 8pm, free.
Robberbarons, Ian Shaul Amnesia. 9pm.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, $5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
BingoTopia Knockout. 8-10pm, free. Bingo your ass off with Mistress Clare.
BraziLive El Rio. 9pm, $8. DJs play Brazilian dance music, plus live bands.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
College Night Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Hip-hop, hyphy, and R&B with DJs Illborn and Matt Jocelyn.
Compression Temple, 540 Howard; www.templesf.com. 10pm, $5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Elixir Cocktail Club Elixir. 7-9pm, free. Hear cocktail specialists speak about the joys of drinking and broaden your liquor knowledge with weekly tastings.
Le Freak C'Est Chic Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.
Heart of the City Azul Lounge, 1 Tillman Place; 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s.
Inna Da Light Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnok.
Minx Endup. 10pm-4:30am. DJs and female artists.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ Omar Herrera.
1984 Cat Club. 9pm-3am, $3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.
Popscene 330 Ritch. 9:30pm, $8. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen and Nako, plus live music with Veil Veil Vanish and Murder of Lilies.
Rockstar Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.
San Francisco Halloween Gala Ruby Skye. 8pm-2am, $25-40. This Batman-themed party raises funds for the Guardsmen's programs to benefit disadvantaged youths.
Soul Sector City Dance Studios, 32 Otis; 820-1452. 7-8pm. Popping, house, and hip-hop dance class.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.
Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, $3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.

FRIDAY 31

ROCK/BLUES/HIP-HOP

Albino!, Toubab Krewe Independent. 9pm, $16.
Bayonics, Audible Mainframe, DJ TD Camp Elbo Room. 10pm, $13.
Blacks, Red Verse, New Centuries Hemlock. 9:30pm, $7.
Chris Cornell and Timbaland Fillmore. 8pm, $35.
Corrupted, Ludicra, Asunder Slim's. 9pm, $16.
Experience Jimi, Shred Zeppelin, Who's Next Broadway Studios. 8pm, $20.
Fast Times Jillian's, 101 Fourth St; www.sanfrancisco.jillianspilliards.com. 9pm-1am, $10.

CONTINUES ON PAGE 44 ››

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MON. NOV. 3 • DOORS 8 / SHOW 8 • $16 ADV. / $16 DOOR
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WED. NOV. 5 • DOORS 7 / SHOW 8 • $31 ADV. / $31 DOOR
AN EVENING WITH
LITTLE FEAT

THURS. NOV. 6 • DOORS 7 / SHOW 8 • $20 ADV. / $20 DOOR
ELECTRIC SIX
LOCAL H
YOUR VEGAS

FRI. NOV. 7 • DOORS 8 / SHOW 9 • $18 ADV. / $18 DOOR
INGRID MICHAELSON
NEWTON FAULKNER
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FRI/31
ROCK/BLUES/HIP-HOP
CONT››

Lou Dog Trio, Starving Millionaires, Audiodub Grant and Green. 9pm.
Morris Day and the Time, Dorando, Nino Moschella Grand. 9pm, $47.
Rick Estrin and the Night Cats Biscuits and Blues. 8pm and 10pm, $20.
» **Hightower, Hot Lunch, Kilgore** El Rio. 10pm, $7.
No Use for a Name, Company Car, Mud Bottom of the Hill. 10pm, $13.
» **"Paparazzi Halloween"** Thee Parkside. 9pm, $5. With DJS Gary Fembot and C'Est Jille, live music by Grab the Bat Killer, a horror photo booth and more.
Polkacide, Girls with Guns, Kitten on the Keys Annie's Social Club. 9pm, $10.
Port, Crackerjack Highway Tainted Love Red Devil Lounge. 8pm, $12.
Sex with No Hands Irelands 32. 9:30pm, $10.
Topaz, Mudphonic, DJ K-Os Boom Boom Room. 10pm, $12.
Umphrey's McGee Warfield. 8pm, $26.
Yelle Mezzanine. 9pm, $20.

BAY AREA
"Beckett's All Hallows Eve Blowout" Beckett's. 10pm, free. With Guns of San Sebastian.
Catholic Comb, Mister Loveless, Illusion Lounge, Nicole Riw Blakes. 9pm.
Chrome Johnson and Honeydust 19 Broadway. 10pm, $20. "Fairytale costume party."
Jelly Roll Souls Jupiter. 8pm.
Maldroid, Mystic Nights of the Cobra, Reptile House Uptown. 9pm, $10.
Santero, Deuce Eclipse, Dos For, Mr. E Shattuck Down Low. 10pm, $10.
Workingman's Ed Ashkenaz. 9:30pm, $10-13.

JAZZ/NEW MUSIC
Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
» **DJ Spooky, Forro in the Dark** Yerba Buena Center for the Arts, 701 Mission; www.sfjazz.org. 8pm, $15-20.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Barbara Gainer Velma's, 2246 Jerrold; 824-7646. 5pm, free.

FOLK/WORLD/COUNTRY
Aphrodesia, Manicato, DJ Jeremiah Café du Nord. 10pm, $20.
"BooGrass Halloween Party" Plough and Stars. 9:30pm, $10-12. With Devine's Jugband and Bluegrass Revolution.
» **"Buckets of Blood: A Hallow's Eve Spooktacular"** Amensia. 8pm, $10. With Stars and Garters Theatre Company, Heavy Hindenburg, and more.

BAY AREA
» **"Murder Ballads Bash"** Starry Plough. 9:30pm, $10. With Ultralash, Monkey Shiners, Val Esway, Kneel, and more.
Reilly and Maloney Freight and Salvage. 8pm, $19.50.

DANCE CLUBS
Activate! Halloween Funhouse Lookout, 3600 16th; 431-0306. 9pm, $3. Face your demigods and demons at this Red Bull-fueled party, featuring DJs Icon, Joseph Lee, Nikita, and Gray.
Bar Top Harry Denton's Rouge, 1500 Broadway; 346-7683. 8:30pm-2am, $15. Top 40 and house with DJs Andrew B and MajestiChris.
Beatbusters Madrone Lounge. 9pm, $5. Halloween party with DJs Samala, Sonny Phono, Dominic, and Mr. Grant.
Blow Up Rickshaw Stop. 10pm, $10. Indie-pop disco noir presented by Jefrodisiac and Emily Betty.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
City Roots El Rincon. 9pm. Live salsa, hip-hop, funk, and more.
Club Dragon Eight. 9pm-3am. A gay Asian dance club.
Club Hide 9pm-2am, free. Live music.
Club NV 10pm-3:30am. Hip-hop and salsa.
Club Six 9pm-2am, $10. Dance and hip-hop with various DJs.
Desire Fluid Ultra Lounge. 10pm, $10-15. Hip-hop, mashups, and rock with rotating DJs.
Dragon Bar 473 Broadway; 834-9383. 8pm-2am, $10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.
Element Fridays Element Lounge. 9pm-2am, $10. Hip-hop with DJ D-Tek.
Fat House Fridays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.
Flashback Cellar, 685 Sutter; 441-5678. 10pm-2am, $10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.
Freaky Fridays EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.
Fuck Shack Beauty Bar. 10pm-2am. With Jefrodesiac and guests.
Harry Denton's Starlight Room 8:30pm, $10. Dance bands plus DJ Dave Gillis.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Levende Lounge 6-10pm. Live performance by Acoustic Sneaky.
Lo-Gear Transfer. 9pm-2am, free. DJs TophOne and Pause spin hip-hop, punk 'n' roll, and electrotrash at this unofficial Critical Mass after-party. With bike films and $2 beers all night.
Lookout Weekend 111 Minna Gallery. 4-9:30pm, $3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.
Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Masquerade Ball 2008 Westin St. Francis Hotel, 335 Powell; www.tonypresents.com. 9pm. Six rooms of entertainment and music, plus a costume competition.
Master Blaster Delirium. 10pm. Punk rock.
Mission Bombay Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, $5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
Mr. Smith's 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.
Mood Swing Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.
Nickie's 9pm. Hip-hop and house with DJ Spectre.
Paris Dakar International Baobab. 10pm, $3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Remedy DNA Lounge. 10pm-4am, $15-20. Deep house and hip-hop.
Ruby Skye 9pm-4am, $15. With various guest DJs.
Silk Fridays Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.
Suite One8One 9pm-4am, $20. With various DJs, hot chicks, tight clothes, spray tans, and dudes in striped shirts who do a lot of high-fiving and calling one another *brah*.

THE FILLMORE
1805 GEARY (AT FILLMORE), SAN FRANCISCO SHOW INFO: 415-346-6000
TONIGHT! WED, OCTOBER 29 DOORS 6PM / SHOW 7PM • $19.50
COBRA STARSHIP
FOREVER THE SICKEST KIDS
HIT THE LIGHTS • SING IT LOUD
THIS WEEKEND! SAT, NOVEMBER 1 DOORS 8PM / SHOW 9PM • $25.00
TOM MORELLO:
THE NIGHTWATCHMAN
BOOTS RILEY
THIS WEEKEND! SUN, NOVEMBER 2 DOORS 7PM / SHOW 8PM • $22.50
SHUDDER TO THINK
RYKARDA PARASOL
NEXT WEEK! WED, NOVEMBER 5 DOORS 7PM / SHOW 8PM • $35.00
ENANITOS VERDES
CAMBIO DE PIEL
NEXT WEEK! THU, NOVEMBER 6 DOORS 7PM / SHOW 8PM • $25.00
FACE TO FACE
GUTTERMOUTH
NEXT WEEKEND! FRI, NOVEMBER 7 SAT, NOVEMBER 8 DOORS 8PM / SHOW 9PM • $28.50
OLD CROW MEDICINE SHOW
SARA WATKINS
OF NICKEL CREEK KPIG
NEXT WEEKEND! SUN, NOVEMBER 9 DOORS 7PM / SHOW 8PM • $27.50
KELLER WILLIAMS
WITH
MOSELEY • DROLL & SIPE
TUESDAY, NOVEMBER 11 DOORS 7PM / SHOW 8PM • $20.00
UH HUH HER
THE FASHION
WEDNESDAY, NOVEMBER 12 DOORS 7PM / SHOW 8PM • $30.00
ROBYN HITCHCOCK
PERFORMING THE RECORD
"I OFTEN DREAM OF TRAINS"
THURSDAY, NOVEMBER 13 DOORS 7PM / SHOW 8PM • $25.00
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JASON FINAZZO
DOORS 8PM COVER $7
THURSDAY OCTOBER 30TH
THE LOIN'S MOUTH ISSUE RELEASE PARTY
THE CORRUPTORS
SLOWFINGER
DALTON
HASHISHIANS (EX-DICK DUSTERS)
DOORS 8PM COVER $8
FRIDAY OCTOBER 31ST
POLKACIDE
GIRLS WITH GUNS
KITTEN ON THE KEYS
PUNK ROCK N SCHLOCK KARAOKE
DOORS 9PM COVER $10
SATURDAY NOVEMBER 1ST
LEISURE
A BRITPOP DANCE PARTY
W/ DJ'S AARON, OMAR, AND JETSET JAMES
KARAOKE W/ BRITPOP BILL
DOORS 10PM COVER $7
MONDAY NOVEMBER 3RD
MAINROOM MONDAYS
BIG STAGE KARAOKE W/ THE LOVELY EILEEN
DOORS 9ISH NO COVER
TUESDAY NOVEMBER 4TH
EVERY TUESDAY FROM 6-9
SF STANDUP PRESENTS
OPEN MIC COMEDY
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DRUNKEN MONKEY W/
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SHOT SPECIALS
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LUCABRAZZI
VINSANTOS
HOBO GOBLINS
A FASHIONABLE DISEASE
DOORS 8PM
$3.50 BEFORE 8:30- $5 AFTER
COMING SOON
11/06 THE FUNERAL PYRE, EARLY GRAVES
11/07 REVENGE, KRIEG
11/08 NEW AMERICAN MOB, MIDNIGHT BOMBERS
11/13 BROKEN BOTTLES, GET DEAD
11/14 THE GRANNIES, STEEL TIGERS OF DEATH
HAPPY HOUR MONDAY - FRIDAY 4PM TO 7PM
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Stocktons Arm
Mon November 2nd
NFL Football
Tue November 3rd
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Bar Grill
M-F HAPPY HOUR
4PM-8PM
All Drafts $3
Every Tuesday 9PM
FUN TRIVIA QUIZ
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Thursday 80's...90's
DANCE PARTY
Shot of Jager & a Pabst $5
Pool • Darts • Full Dinner Menu
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FRI. OCT. 31ST
HALLOWEEN IS FOR DRINKIN' ... NO BANDS... NO D.J... NO FANFARE... FREE
SAT. NOV. 1ST
"14TH ANNUAL SOAPBOX DERBY PRE-PARTY" WITH "THEE MERRY WIDOWS" AND "THE LOWDOWNS" 10PM
TUE. NOV. 4TH *VOTE FOR CHANGE!!!!*
EVERY SUN FREE B.B.Q. W/ CHUPA & DAMON, 3-7PM EVERY SUN
EVERY MON NIGHT ICHI SUSHI HAPPY HOUR 6-9PM
MON - FRI 4 - 2AM ✯ SAT - SUN 2 - 2AM
HAPPY HOUR 4 - 7 MON - FRI
WHISKEY WED ✯ PBR & SHOT $5
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Velvet Lounge 9pm, $10. With DJ Manny Perez.
Your Latest Crush House of Shields. 9pm-2am, $4. Indiepop dance party.
Z-Trip Supperclub. 10pm, $22.50. Halloween party with support from J-Boogie's Dubtronic Science.
Zombie Apocalypse Halloween Party AsiaSF. 10pm-3am, $8. Stiletto DJs Eric Sharp, Mario Muse, Eli Glad, and Kirin Rider spin electro.

SATURDAY 1

ROCK/BLUES/HIP-HOP

Back Doors, Papas and the Mamas, Newcastles, Pearl Essence Janis Lives! Broadway Studios. 8pm, $20.
» **Roky Erickson, Black Angels** Great American Music Hall. 9pm, $25.
Lykke Li, Friendly Fires Independent. 9pm, $17.
Matt Nathanson, Jesse Baylin Warfield. 8pm, $25.
» **Parts and Labor, Curse of the Birthmark** Hemlock. 9:30pm, $8.
Ralph Woodson Trio Grant and Green. 9:30pm.
Scissors for Lefty, White Lies, Japanese Motors Rickshaw Stop. 8:30pm, $12.
Spinto Band, Frightened Rabbit, Half-handed Cloud Bottom of the Hill. 10pm, $14.
Topaz, Mudphonic, DJ K-Os Boom Boom Room. 10pm, $12.
Umphrey's McGee Slim's. 9pm, $28.

BAY AREA

Blacklisted, Ceremony, Have Heart, Let Down, Sabertooth Zombie 924 Gilman. 8pm, $5.
Lovemakers, Heavenly States, Minipop Uptown. 9pm, $15.
Madonna Oracle Arena, 7000 Coliseum Wy, Oakl; www.livenation.com. 8pm, $70-390.

JAZZ/NEW MUSIC

Ravi Coltrane Yerba Buena Center for the Arts, 701 Mission; www.sfjazz.org. 8pm, $30.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
» **Sam Phillips** Yoshi's San Francisco. 8pm and 10pm, $25.
Arturo Sandoval Herbst Theatre, 401 Van Ness; www.sfjazz.org. 8pm, $25-65.
Ricardo Scales Top of the Mark. 9pm, $10.

BAY AREA

Clifton Burton's Upsidedown and Backwards Anna's Jazz Island. 8pm, $14.
Kem, Anthony David Paramount Theater. 8pm.
Tammy Hall Quartet Jazzschool. 8pm.

FOLK/WORLD/COUNTRY

Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.

BAY AREA

» **Renee Asteria and 7th Street Sound** Ashkenaz. 9:30pm, $8-10.
Sotaque Baiano Shattuck Down Low. 9pm, $5-10.
Jonathan Douglas, Kevin Burdick, Kat Downs Starry Plough. 9pm, $8.
Molly's Revenge Sanchez Concert Hall, 1220 Linda Mar, Pacifica; www.pacificaperformances.org. 7:30pm, $20.
Wake the Dead Freight and Salvage. 8pm, $23.50.

DANCE CLUBS

Avery Island Jack's Club. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.
Bamboo Hut 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.
Bearracuda Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 9pm-3am, $5. Resident DJ Underdog spins for the boys.
Beat Stroganoff Madrone Lounge. 9pm-2am, $5. Afro, hip-hop, breaks, and mashed-up funk with DJs Phleck, Gordo, and $heik.
Bistrotheque Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.
Drunk and Horny Underground SF. 9pm-2am. $5. Queer boozin' and cruisin'.
Element Saturdays Element Lounge. 9pm-3am, $10. Hip-hop, mashups, rock, and funk with rotating DJs.
Elevate Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.
Endup 6am-1pm: "Ascension," with DJs Vince, Adrian, Jim Hopkins, and Tracy. 10pm-6am: "Revolutionary," hosted by Astroboy Jim, with DJ Keoki and guests.
1st Saturdays Icon Ultra Lounge. 10pm-3am. R&B, hip-hop, and mashups with DJs Ajaxx and Jfeeva.
Fire Corner Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
Fluid Saturdays Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.
Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.
Funkside Nickie's. 10pm-2am, $5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.
Haiti and World Beats El Rincon. 9pm-2am. With Kalbass and guests.
Harry Denton's Starlight Room 8:30pm, $15. With DJ Dave Gillis and various dance bands.
Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Mess Stud. 10pm, $5. Nude-dude drink specials with DJ Kidd Sysko.
House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.
Hybrid Cat Club. 9:30pm-3am, $6. Rock, mashups, hip-hop, and glam.
I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.
Leisure Annie's Social Club. 10pm-2am, $7. Classic Britpop, Madchester, '90s, indie, mod, shoegaze, and '60s soul with DJs Aaron, Omar, and Jetset James, plus back-room karaoke.
Lust Bambuddha Lounge. 9pm-2am, $10. DJ Dimitri Mykonos spins house with Hella Miles.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.
Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.
Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.
New Wave City DNA Lounge. 9pm-3am, $12. '80s dance party.
Pagode da Paz Pureza Skylark. 7pm-2am, $7. With live set by Brazilian band Grupo da Sete.
Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, $3. African and French hip-hop with DJs Sogui and Edibe.
Pop Rx Gallery, 132 Eddy; www.rxgallery.com. 10pm, $7. With Broker/Dealer.
Roccapulco 6:30pm. Weekly salsa lessons.
Saturday Night Soul Party Elbo Room. 10pm-2am, $5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.
Seduction Cellar, 685 Sutter; 441-5678. 10pm-2am, $15. Hip-hop and dance music with rotating DJs.
Sojurn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.
Suede 383 Bay; 399-9555. 9pm-2am, $10-15. House and hip-hop.
Suite One8One 9pm-4am, $20. Guest DJs weekly.

CONTINUES ON PAGE 46 ››

The Uptown
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1928 TELEGRAPH AVENUE

10/29 DOOR 9PM NO COVER! PIRATE CAT RADIO PRESENTS
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LOCALS ONLY LIVE SHOWCASE! THIS WEEK:
ALANA SVETA, TALONS OF PEACE, ORBITER 500
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CARLA KIHLSTEDT
MATTHIAS BOSSI, PLUS SPECIAL GUESTS

11/6 DOOR 9PM $10
STEVEN BERNSTEIN'S SEX MOB WEST
(WITH SCOTT AMENDOLA, JOHN SCHOTT, DEVIN HOFF)
PLAYS MONK (WITH BEN GOLDBERG, AMENDOLA, HOFF)

11/8 DOOR 9PM $10 THE BRASS KNUCKLES FESTIVAL!
THE KEV CHOICE ENSEMBLE
DAMON & THE HEATHENS, MIC GILLETTE, MONOPHONICS

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HORRORIFIC COSTUME CONTEST & DJ SET!
Friday, Oct. 31st
Both locations!
2-4pm: Dance till you drop to our DJs
4-6pm: Costume Contest & Prizes

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tomorrow! Thurs, October 30
from Ally McBeal!
VONDA SHEPARD

this weekend! Fri, October 31
HALLOWEEN!
BARBARA MORRISON & THE SAN FRANCISCO SWING ALL STARS
with special guest Danny Caron
(OPEN DANCE FLOOR)

this weekend! Sat, November 1
SAM PHILLIPS

this weekend! Sun, November 2
JEFF SANFORD'S CARTOON JAZZ ORCHESTRA

next week! Mon, November 3
ERIC BIBB & RUTHIE FOSTER

next week! Tues, November 4
GREEN 960 ELECTION NIGHT COVERAGE

Thurs, November 6
WILL BERNARD BAND

Fri, Sat, Sun, November 7, 8, 9
JOHN PIZZARELLI
With A Song In My Heart:
The Music of Richard Rodgers

Mon, November 10
PRESERVATION HALL JAZZ BAND

Tues, Wed, Thurs, November 11, 12, 13
THE KENNY WERNER TRIO
featuring Scott Colley & Antonio Sanchez
with special guest
TOOTS THIELEMANS!

Fri, Sat, Sun, November 14, 15, 16
ALLAN HOLDSWORTH BAND
with Chad Wackerman & Jimmy Johnson

Mon, November 17
HOT CLUB OF SAN FRANCISCO

Wed, October 29 tonight!
MARTIN TAYLOR

Thurs, October 30 tomorrow!
TIERNEY SUTTON BAND

Fri, October 31 this weekend!
HALLOWEEN!
ORQUESTA LA MODERNA TRADICION
(OPEN DANCE FLOOR)

Sat, November 1 this weekend!
BETTYE LAVETTE

Sun, November 2 this weekend!
TIM RIES: THE ROLLING STONES PROJECT
featuring Ana Moura, Bernard Fowler & Larry Goldings

Mon, November 3 next week!
DAFNIS PRIETO QUARTET
featuring Peter Apfelbaum, Manuel Valera & Armando Gola

Thurs, November 6 on sale now!
Yoshi's First Reggae Show!
EEK-A-MOUSE

Fri, Sat, November 7, 8
from Tony! Toni! Toné!
D'WAYNE WIGGINS
Diamond In The Back

Mon, November 10
WILLEM BREUKER KOLLEKTIEF

Tues, November 11
CYRO BAPTISTA & THE BANQUET OF THE SPIRITS

Wed, November 12
LOS CENZONTLES
featuring DAVID HIDALGO
(of Los Lobos)

Thurs, November 13
JESSICA WILLIAMS (solo)

Fri, Sat, Sun, November 14, 15, 16
THE KENNY WERNER TRIO
featuring Scott Colley & Antonio Sanchez
with special guest
TOOTS THIELEMANS!

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Late Night Menu Available
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SAT/1
DANCE CLUBS
CONT››

El Superritmo Make-Out Room. 10pm-2am, $5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.
Trans-Am Eight. 9pm-2am, $5. Queer punk party with live bands.
TruSoul DJ Collective Levende Lounge. 10pm-2am. It's true, and it's soul.
Velvet Lounge 9pm, $10. '70s, '80s, and '90s house and hip-hop.
Voodoo Cabaret El Rincon. 8pm-2am. Ritualistic, shamanistic dance party with live world music, belly dancers, and mermaids. Seriously--mermaids!
Wake the Town: From Kingston to London Koko Cocktails, 1060 Geary; 885-4788. 8pm-2am, free. Selectors Dukey, Revival Sound System, Shawn, and Brandon spin ska, rock-steady, and early reggae from the '60s and '70s.

SUNDAY 2

ROCK/BLUES/HIP-HOP

88 Café du Nord. 8pm, $12.
Roky Erickson, Black Angels Great American Music Hall. 8pm, $25.
Hackensaw Boys, Bhi Bhiman Red Devil Lounge. 8pm, $12.
Jack's Mannequin, Eric Hutchinson, Treaty of Paris Slim's. 7:30pm, $29.
Magnetic Morning Independent. 8pm, $15.
Meridians, Lowlights Hemlock. 9pm, $6.
She and Him, Lavender Diamond Bimbo's 365 Club. 8pm, $25.
Spinto Band, Frightened Rabbit, Half-handed Cloud Bottom of the Hill. 9pm, $14.
Spinto Band Amoeba, 1855 Haight; 831-1200. 2pm, free.

BAY AREA

Boom Boom Kid, Eskapo, Vengaza, Fuga, Los Fracasos 924 Gilman. 8pm, $5.
Madonna Oracle Arena, 7000 Coliseum Wy, Oakl; www.livenation.com. 8pm, $70-390.
Jason Mraz, Lisa Hannigan Greek Theatre, UC Berkeley, Berk; www.ticketmaster.com. 3pm, $42.50.

JAZZ/NEW MUSIC

Charlie Haden's Liberation Music Orchestra with Carla Bley Herbst Theatre, 401 Van Ness; www.sfjazz.org. 4pm and 7pm, $20-60.
Jeff Sanford's Cartoon Jazz Orchestra Yoshi's San Francisco. 2pm and 7pm, $5-20.
Marcin Wasilewski Trio Florence Gould Theatre, Legion of Honor; www.sfjazz.org. 2pm, $30.
Noertker's Moxie Musicians Union Hall, 116 Ninth St; 905-4425. 7:30pm, $8-10.
Sony Holland Duo Café Divine, 1600 Stockton; 986-3414. 7pm, free.

FOLK/WORLD/COUNTRY

"A Celebration of Harps" St. Mary's Cathedral, 1111 Gough; (510) 548-3326. 3:30pm, $15. With Triskela and Diana Rowan.

DANCE CLUBS

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 10pm-1am. Hosted by Jim (Ginger Snap) and DJ Lambchop.
Bingo Hello Bingo Lexington. 8-10pm. Sapphic bingo frenzy, with DJ Myles spinning between games.
Bionic 222 Club. 10pm-2am, $5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.
Boogie Brunch Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.
Church Il Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.
Club Havana Jelly's. 4pm, $10. Live salsa bands plus great Cuban BBQ.
Dimanche Slide. 9pm. With DJ Frenchy Le

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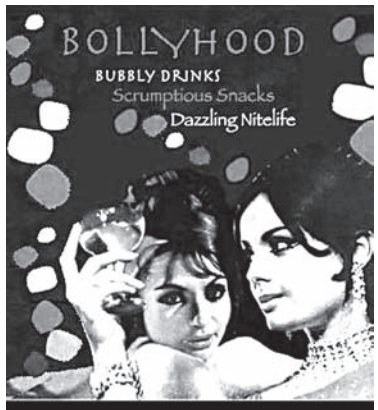
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Devin the Dude

PREVIEW When the Mayan apocalypse hits in 2012, Devin the Dude will have been at this rap stuff for two decades. Although the new *Landing Gear* (Razor and Tie) is the fifth solo album he's released since 1998, it's the first since 2007's *Waitin' to Inhale* (Rap-a-Lot) upgraded his status from "underground rapper" to "underground rapper people know about." With hip-hop shrinking proportionally to the idea of a mainstream, it's the right time for a rapper like the Dude to emerge: he's from Houston, and the tracks have less syrupy roll than crate-digger haze, less of UGK's hard-assed shit-talk and more chuckling self-deprecation.

Like its predecessors, *Landing Gear* isn't "conscious" hip-hop. Devin's priorities on the recording are, in order, getting high, getting over heartbreak, and getting laid. That said, musically, a corner of the disc is dipped in the same juice that Erykah Badu's year-making *New Amerykah, Pt. 1: 4th World War* (Motown) stews in: check the subtle earbud phase and Garageband multitrack cooing on the sleazeball come-on "Let Me Know It's Real." If there's a difference between *Landing Gear* and *Waitin' to Inhale*, it's the latter's willingness to go places the former doesn't. Revenge fantasy "Just Because," off *Waitin'*, is as funny as it is disturbing. And the fact that Devin doesn't exempt himself of responsibility for his fantasies makes it compelling. *Landing Gear* isn't any less vivid in approaching similar feelings, though alongside "I Don't Chase 'Em" — an obligatory bid for airplay — the stakes feel smaller. But that's just fine. Devin still has a couple releases before the apocalypse. **(Brandon Bussolini)**

DEVIN THE DUDE Wed/29, 9 p.m., $18. Slim's, 333 11th St., SF. (415) 255-0333, www.slims-sf.com

Freak and special guest.
Dub Mission Elbo Room. 9pm-2am, $5. Dub, roots, and classic dancehall.
Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, $12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.
Escape Cellar, 685 Sutter; 441-5678. 9pm-2am, $5. Funky house, hip-hop, and club classics.
French Kiss Pink. 10pm-2am, $3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.
Harry Denton's Starlight Room 8:30pm, free. With DJ Page Hodel.
Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.
Industry Night Madrone Lounge. 4pm-2am, free. Half off booze for anyone in the bar, club, or restaurant biz.
Jock Lookout, 3600 16th; 431-0306. 3pm, $2. DJ Joseph Lee and DJ Pornstar fuel this high-energy party dedicated to raising funds for LGBT sports teams and organizations.
Kodo Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.
Password Vessel, 85 Campton Place; 433-8585, www.vesselsf.com. 10pm-2am, $20. Hip-hop and sports: two great tastes that taste great together.
Propaganda Laszlo. 9pm. Intimate disco and electropop.
Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
Salsa Sundays El Rio. 3pm. Live salsa, plus free BBQ and dance lessons.
Sundance Saloon Space 550. 5-10:30pm, $5. Country and western dancing, serving the LGBT community and its friends.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
Stag AsiaSF. 6pm, $5. Gay bachelor parties are the target demo of this weekly erotic tea dance.
Tea Dance Stud. 5-10pm, $5. With DJ Jimmy Strano.

MONDAY 3

ROCK/BLUES/HIP-HOP

Cannons and Clouds, Build Us Airplanes, Atomic Lucy Elbo Room. 9pm, $5.
Citizen Cope Palace of Fine Arts, 3301 Lyon; www.ticketmaster.com. 8pm, $30.
"Experience Hendrix Tour" Nob Hill Masonic Center, 1111 California; www.livenation.com. 8pm, $45-79.50. With Mitch Mitchell, Billy Cox, Buddy Guy, Jonny Lang, Kenny Wayne Shepherd, and more.
Highway Patrol, Oh My God, My First Earthquake Bottom of the Hill. 9pm, $8.
Secret Machines, Dears Independent. 8pm, $22.
She and Him, Lavender Diamond Bimbo's 365 Club. 8pm, $25.
Torche, Coliseum, Clouds Slim's. 8pm, $13.

BAY AREA

Ray Lamontagne Paramount Theater. 8pm, $25-49.50.

JAZZ/NEW MUSIC

Eric Bibb and Ruthie Foster Yoshi's San Francisco. 8pm, $16.
Lavay Smith Enrico's Sidewalk Café, 504 Broadway; www.enricossf.com. 7pm, free.

FOLK/WORLD/COUNTRY

Greensky Bluegrass Café du Nord. 8pm, $10.
Tiger Lilies Swedish American Hall (upstairs from Café du Nord). 7:30pm, $27.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, $3. Reggaetón, dancehall, and more with DJ Joe Quixx.
Club 99 Stud. 9pm-2am, $3. Virginia Suicide hosts as DJ Jay-R spins the grungiest '90s rock, hip-hop, and who-knows-what-all.
Dance Oasis African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, $10. Merengue, bachata, salsa, and cumbia lessons.
Death Guild Glas Kat. 9:30pm-2:30am, $3-5. Children of the Twilight Guild present this dark dance club.
Dollar Monday El Rio. 9pm-2am, $2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs $2? 'Cause the PBRs are $1 a can! Dollah, dollah bill, y'all!
High Rolling Low Budget Tunnel Top. 9:30pm,

CONTINUES ON PAGE 48 ››

Global warming

African rhythms and Brazilian beats. A Malian kora maestro and a belly-dancing diva from Belgium. Go global this week with SFJAZZ.

OCT 29 W 7:30PM



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NOV 5 W 7:30PM



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NOV 6 TH 7:30PM



NATACHA ATLAS; RAHIM ALHAJ
Herbst Theatre
"(Atlas) has so many Middle Eastern strains running through her veins she's...a walking Mesopotamia. —*San Francisco Chronicle*

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THU 10/30 8:30 pm $5	ROCK	**ACRISIA, BEEF DONUT, THE VIOLET HOUR**
FRI 10/31 9:30 pm $13 $10 students	ROCK/JAM	**WORKINGMAN'S ED** *Homage to Jerry Garcia, Bob Dylan, Neil Young, Grateful Dead*
SAT 11/1 9:30 pm $10 $8 students	REGGAE	**RENEE ASTERIA 7TH STREET SOUND + DJ RIDDM** *Dia de los Muertos celebration!*
SUN 11/2 5:00 pm $20 $17 students	SWING/BIG BAND	**DON NEELY'S ROYAL SOCIETY JAZZ ORCHESTRA**
SUN 11/2 9:00 pm $5	REGGAE DJ NIGHT	**DUB CULTURE SESSIONS** Low Tones, Lionheart Sounds, Shashamani Soundsystem + BLACKHEART WARRIORS
TUE 11/4 8:30 pm $10	CAJUN/ZYDECO	**MOTORDUDE ZYDECO** 8:00 pm Cajun/Zydeco dance lesson with Cheryl McBride *Election Night party! TV available*
WED 11/5 8:30 pm $10	BALKAN & BEYOND	**ZOYRES DAN CANTRELL & FRIENDS** 7:30 pm dance lesson

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MON/3
ROCK/BLUES/HIP-HOP
CONT››

free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.
Karaoke Shark Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Karaoke madness with 25,000 song options.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Monster Show Underground SF. 10pm, $5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Music on Vinyl Café Royale, 800 Post; 441-4099. 6-8pm. DJ Bob Harp explores the old ways. **94117** Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.
Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.
Sex, Sexx, and More Sexxx Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

TUESDAY 4

ROCK/BLUES/HIP-HOP

All Time Low, Mayday Parade, Maine, Every Avenue Grand. 7pm, $17.50.
Ghosts of Wyoming, Boiling Suns, Nice El Rio. 9pm, free.
Crystal Stilts, Cause Co-Motion!, Zach Hill, Brilliant Colors Bottom of the Hill. 9pm, $10.
Pegataur, Orbs of Confusion Hemlock. 9:30pm, $5.

DANCE CLUBS

Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
Da Showcase Club Six. 9pm-2am, $5. Local MCs and DJs hip-hop on and on till the break of dawn.
Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
Excuses Excuses Pink. 10pm, $3. DJs Rchrd Oh?! and Miss Toasts spin at this girls' night.
The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.
Phuturo Underground SF. 10pm-2am, $5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.
Return to Your Raices Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.
Scenario Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.
Shutter 330 Ritch. 10pm, free. DJs Nako and Omar spin post-punk, goth, indie, and more. Go on and put your dark eyeliner on.
Suicide Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, $3. DJ Reagonomix spins new and classic dance, electrotrash, and disco.
Taboo Pink. 10pm-2am, $5. With David Harness and guests. **SFBG**

GOODBYE EARRRDRUMS:

On October 22nd, the Guardian Hellraisers staged a most exciting live music happy hour at one of San Francisco's most notorious venues, the Eagle Tavern! Indie bands Nobunny and Lover! took to the stage to celebrate the free launch of Budget Rock 7, the West Coast's longest-running festival of wacked-out garage rock.



Check out the Guardian's Flickr site for more great pictures, and keep on the lookout for the next Hellraiser Happy Hour, coming to a venue near you!

More info: sfeagle.com
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A Hellraiser Happy Hour
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The American Economy
Syd's Last Trip
+special guest
SATURDAY, 11/1 · 9 PM $10 TIX AT TICKETWEB
INGRAM HILL
Hana Pestle
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SUNDAY, 11/2 · 8 PM $8
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Alex Karweit
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OPEN MIC WITH JJ SCHULTZ
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ALL MY PRETTY ONES
The Blank Tapes
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FRIDAY, 11/7 · EARLY SHOW 8 PM $10
TIX AT TICKETWEB
RUTH GERSON
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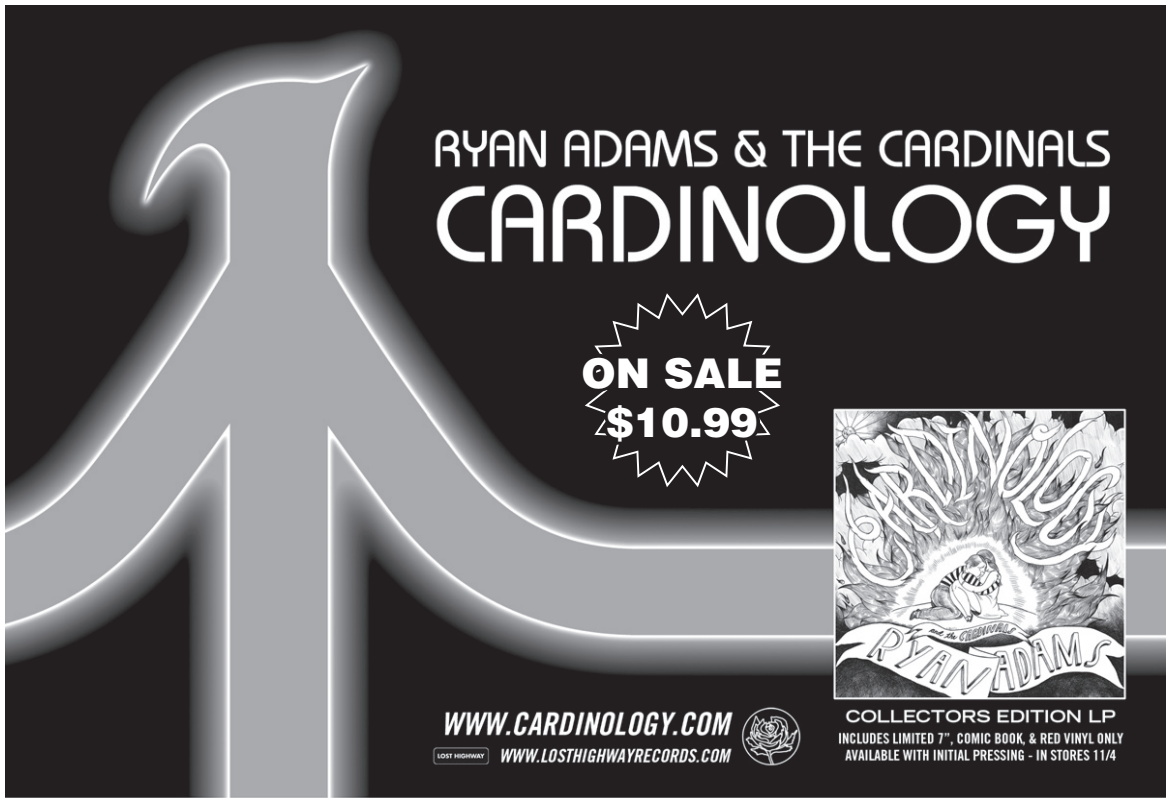
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SFBG

visual art

Polar bears and celebrities team up in Kenneth Tin-Kin Hung's *Gas Zappers*.

IMAGE FROM *GAZ ZAPPERS*, COURTESY OF KENNETH TIN-KIN HUNG



Xbox activism

Gas Zappers taps into gaming, photomontage, and acid-y color schemes for politicized play

By Glen Helfand
> a&eletters@sfbg.com

REVIEW The day after the last 2008 presidential debate, the stock market rollercoastered, however tenuously, to a high point, and oil prices plummeted. One would think those would be hopeful omens — on NPR, a woman interviewed on the street claimed lower gas prices were akin to a miracle. Yet the current ability to get the news the moment it happens — where would we be without e-alerts regarding daily Wall Street dramas? — has conditioned us to believe tomorrow might offer a radically different story. When OPEC calls an emergency meeting, and the US feds hold a global economic summit, who knows which side of the economic seesaw we'll occupy at sunset?

Right now, you could say the economy is a form of conceptual art writ large, with real world implications. The numbers are based on shifts in mood and degrees of confidence, rather than anything you could really put your finger on (like cold hard cash). Apparently the idea that the earth's thermostat is dialed up to a higher temperature is similarly conceptual. A surprising number of Americans — about 50 percent in a Pew Research Center poll taken last summer — believe there's no such thing as global warming, and if there were, its causes cannot be scientifically determined. (Say bye-bye to the king penguin.)

Volatile situations have a way of generating free-floating cultural anxiety, and perhaps one of art's jobs is to assuage it, or at least render it in unexpected terms and media. Kenneth Tin-Kin Hung's Internet-based game project *Gas Zappers* does both. Using a colorful cast of characters wrested from online news outlets, it maintains a brash, interactive appeal as it tackles the implications of global warning and shifty petroleum economies. An animated digital collage, it takes two forms — a single-channel digital video, and a series of interactive computer games that can be viewed and played on a large flat screen monitor. It's also accessible online.

The most attractive aspect of *Gas Zappers*' video version is its amped-up lucidity. Hung may be trafficking in environmental activism, but his vision of green takes on the gloriously corrosive hue of antifreeze. The piece is rendered in a color scheme you could describe as a toxic chemical rainbow. Art with social intent is often deemed didactic, but Hung steers clear of such charges with unabashed satire that plays like John Heartfield — the master of Hitler-hating WWII photomontage — meets *South Park* on YouTube.

Gas Zappers' appeal stems partly from the zeal with which Hung tosses cultural and political references. A polar bear, cast from its frozen habitat, navigates through a global landscape of energy issues — and celebrity spokespeople. Leonardo DiCaprio's there, as is George W. Bush (as a barbecue grillmaster) and Al Gore (in a polar bear costume accessorized with Nobel bling). Al gags the prez on a compact fluorescent bulb and then sits on his face, issuing a forceful invitation: "Try my greenhouse gas, sucker."

Hung, who studied at San Francisco State University and showed an equally brash Internet-critique piece in Bay Area Now 3, is an artist of our moment. With this project, he has devised perhaps the perfect, time-filling, politically astute work for Berkeley tree-sitters — and those of us who wish we had the time and gumption to get up off our asses and make a difference. **SFBG**

GAS ZAPPERS
Through Feb. 8, 2009
Berkeley Art Museum
2626 Bancroft, Berk.
(510) 642-0808
www.bampfa.berkeley.edu
www.gaszappers.com

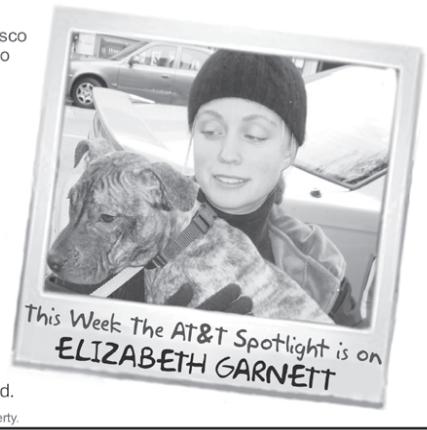


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Elizabeth volunteers with "The Rocket-Dog Canine Rescue Group" here in San Francisco where she not only assists with the adoption of dogs to great new families, but she also brings surviving dogs back to her home where she and her boyfriend foster them in a loving environment and assists in changing any negative behaviors in preparing the dogs to be adopted by their new families.

Elizabeth and her boyfriend go to great lengths and expense to help these dogs and the wonderful Rocket-Dog Canine Rescue Group.
Elizabeth Garnett - this week's AT&T spotlight community hero.

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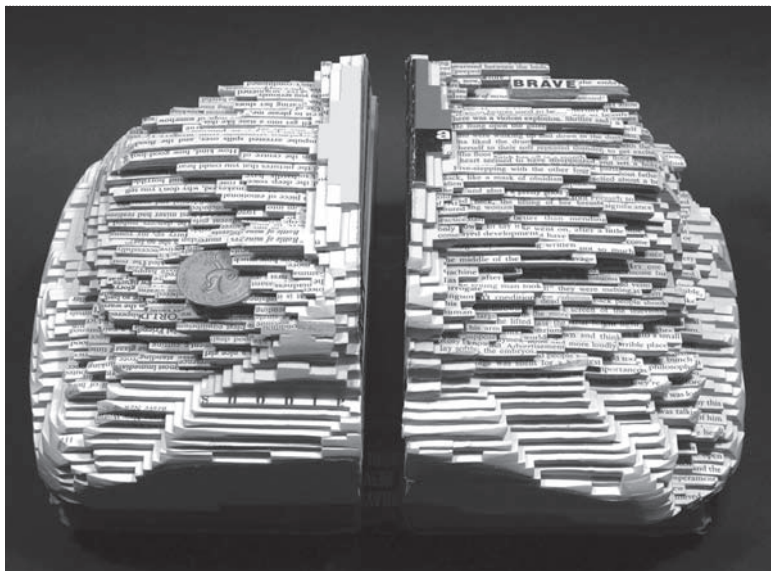
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VISUAL ART



BRAVE NEW WORLD BY BRIAN DETTMER

"Banned and Recovered: Artists Respond to Censorship"

PREVIEW San Francisco Center for the Book makes an ideal SF setting for "Banned and Recovered," a group exhibition devoted to censored literature. (The exhibition also has an East Bay installment at Oakland's African American Museum and Library.) Not all the contributors present examples of book art, though. Enrique Chagoya's large painting *Double Portrait of William Burroughs* turns its subject's face into, among other things, a pizza of disconnected Peter Bagge-like facial features. Appreciative of Burroughs but far from worshipful, Chagoya also taps into 1950s horror film iconography, depicting the author as a little fly excreting waste.

Among those artists who work directly with books as materials or create them, standouts include: Wendy Miller's Joseph Cornell-like sewn-shut *Harry Potter and the Chamber of Secrets*; Barbara Kossy's *The Origin of Species* (which draws upon of an old illustrated guide to birds); and Brian Dettmer's *Brave New World* (which uses Aldous Huxley's tome to create a brain facsimile that also looks like an retro-futurist temple).

The exhibition is well arranged — it's a smart move to place Emory Douglas next to Favianna Rodriguez, who continues Douglas' graphic tradition. But the presentation of most works is too heavy on exposition, to a degree that can inhibit one's interpretive, um, readings. Some pieces dodge this restrictive feeling through playful, imaginative approaches. Jonathan Burstein, who recently had an excellent show at Patricia Sweetow Gallery, dolls up the Marquis de Sade so he becomes a cherry-cheeked Mona Lisa. Nigel Poor's *Washed Books* makes good on its title, putting nine prose works about women — including Vladimir Nabokov's 1955 *Lolita* and Stephen King's 1974 *Carrie* — through the washer until poetry emerges from the lint. **(Johnny Ray Huston)**

BANNED AND RECOVERED: ARTISTS RESPOND TO CENSORSHIP

Through Nov. 26. Mon.–Fri., 10 a.m.–5 p.m.; Sat., noon–4 p.m. San Francisco Center for the Book, 300 De Haro, SF. (415) 565-0545. www.sfcb.org

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

GALLERIES

OPENING

Babylon Falling 1017 Bush; 345-1017. Tues-Fri, noon-9pm; Sat-Sun, noon-7pm. "Within This Institution," new drawings by C3 (reception Fri/31, 6-9 p.m.). Oct 31-Nov 15.
David Cunningham Projects 1928 Folsom; 341-1538. Thurs-Sat, noon-6pm; and by appt. "Patricia Looby: field systems," new paintings by Irish artist (reception Thurs/20, 6-9pm). Oct 30-Nov 29.
Hang Art 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "New Paintings," work by Anne West (reception Nov 6, 6-8pm); "Who's the Fairest of Them All: Women Artists Considering Social Justice in the Everyday," group show (reception Nov 6, 6-8pm). Nov 1-31.
Limn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. "Illiterature," textual group show curated by Mark Carter (reception Nov 7, 6-8pm). Nov 1-Jan 3, 2009.
Lincart 1632C Market; 503-1981. Tues-Sat, noon-6pm; and by appt. "Pulso," new paintings by Fernando Rascon (reception Wed/29, 6-8pm); "Clever Drawings from Jack McLean's Tiny Notebook," new drawings (reception Wed/29, 6-8pm). Oct 28-Dec 6.
Market Street Gallery 1554 Market; 290-1441. "Recollections: Celebrating 30 Years of SCRAP," anniversary show for Scroungers' Center (reception Nov 15, 6-8pm). Nov 3-25.
San Francisco State, Humanities Building 1600 Holloway, 5th floor; 405-0599. Mon-Fri, 11am-4pm. "Agatha Christie's Egypt: Life on the Nile in the 1930s," historical exhibition. Nov 3-Dec 12.
Velvet da Vinci 2015 Polk; 441-0109. Tues-Sat, noon-6pm; Sun, noon-4pm. "The Pendant Show," juried group show (reception Fri/31 6-8pm). Oct 29-Nov 30.

BAY AREA

A & C Gallery JFK University Berkeley Campus, 2956 San Pablo, second floor; (510) 649-0499.

"Balancing Perspectives: East Asian Influences in Contemporary Art," group show (reception Sat/1, 6-10pm). Nov 1-22.
Berkeley Art Center 1275 Walnut, Berk; (510) 644-6893. "Loss," group show with nine artists (reception Sun/2, 2-4pm). Nov 2-Dec 7.
Berkeley Historical Society 1931 Center, Berk; (510) 848-0181. Thurs-Sat, 1-4pm. "Charles and Louise Keeler: A Collaboration of Literature and Art," retrospective (reception Sun/2, 3-5pm). Nov 2-March 21, 2009.
Caldwell Gallery 400 County Center, Redwood City; (650) 591-2101. Mon-Fri, 9am-5pm. "Familiar Places Revealed," digital photo murals by Barbara Kossy. Nov 3-Dec 31.
Critical Eye Design 12 Princess, Sausalito; 332-1728. Call for hours. "Bill Rhea: Bold American Realism," paintings (reception Sat/1, 5-9pm). Nov 1-Dec 6.
di Rosa Preserve 5200 Carneros, 121 Napa; (707) 226-5991. Tues-Fri, 9:30am-3pm. "After the Age of Reason," new work by Maria Porges (reception Sat/1, 6-8pm). Nov 1-Jan 3, 2009.
Gallery Route One 11101 Hwy 1, Pt Reyes Station; 663-1347. Mon, Wed-Sun, 11am-5pm. "Elementals," art by Paula Fava (reception Nov 9, 3-5pm); "Kokori no Tabigi," art by Chiyomi Taneike Longo (reception Nov 9, 3-5pm). Oct 31-Dec 7.
Johansson Projects 2300 Telegraph, Oakl; 999-9140. Thurs-Sun, noon-6pm; and by appt. "Tickling Thicket," constructions and installations by Katy Stone and paintings by Yvette Molina (reception Thurs/30, 6-9pm). Oct 30-Dec 13.
O'Hanlon Center for the Arts 616 Throckmorton, Mill Valley; 388-4331. Tues-Sat, 10am-2pm; and by appt. "Turnaround," photography by Wayne Heldt (reception Tues/4, 6-8pm). Nov 4-26.
Oliver Art Center California College of the Arts, 5212 Broadway, Oakl. (510) 594-3754. Mon-Tues, Thurs-Fri, 8:30am-noon and 1-4:30pm. "Lydia Nakashima Degarrod: Geographies of the Imagination," multimedia installation (reception Wed/29, 5:30-7:30pm). Oct 29-Nov 21.
Painter's Place 1139 Magnolia, Larkspur; 461-0351. Mon-Sat, 10am-5:30pm. Paintings by Zenaida Mott (reception Nov 6, 6-8pm). Nov 1-Dec 1.
Toby's Art Gallery 11250 Highway One, Point Reyes; 663-1223. Mon-Sat, 9am-5pm; Sun, 10am-4pm. Paintings and drawings by Devin Cecil-Wishing (reception Sun/2, 2-5pm). Nov 2-29.
Vessel 3026 Ashby, Berk; (510) 981-8100. Mon, 10am-3pm; Wed-Sat, 1-5pm; Sun, noon-4pm; and by appt. Sculpture ceramics by Ani Kasten and paintings by Sanjay Vora. Nov 2-30.

ONGOING

Braunstein/Quay Gallery 430 Clementina; 278-9850, www.braunsteinquay.com. Tues-Sat, 11am-5:30pm. "Beverly Raynor: State of Worry," photography-based mixed media objects. Through Nov 8.
Brian Gross Fine Art 49 Geary, fifth floor; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "New Work," metal and wood pieces by Roy Thurston; "Dissolving," works by Anna Valentina Murch. Through Sat/1.
Cain Schulte Contemporary Art 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am-6pm; Wed-Thurs, 11am-5pm; Sat, noon-4pm. "Linda Karshan: Time Being," Fifteen-year retrospective with over 40 works on paper. Through Nov 15.
Catharine Clark Gallery 150 Minna; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Ray Beldner: The Word," new work; "Nina Katchadourian: A Fugitive, Some Maps, Cute Animals and a Shark," new work. Through Nov 15.
Center for Sex and Culture 398 11th St; 255-1155. "dressed, undressed?," portraits by Erika Meriaux (reception Nov 13, 7-10pm). Through Dec 1.
Chinese Cultural Center 750 Kearney, 3rd floor, SF; 986-1822. Call for hours. "Icons of Presence: Asian American Art," curated by Margo Machida. Through Jan 3, 2009.
Creativity Explored 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 1-6pm. "Fibrocosm," original works of textile art. Through Nov 19.
Crown Point Press 20 Hawthorne; 974-6273. Tues-Sat, 10am-6pm. "Abstract Mash-Up," group print show. Through Sun/2.
Eleanor Harwood Gallery 1295 Alabama; 282-4248. Thurs-Sat, 1-5pm; and by appt. "The Secret Life of Plants," curated by Dan Carlson, with art by Sean McFarland, Johanna St. Clair, and Paul Wackers. Through Fri/31.
Electric Works 130 Eighth St; 626-5496. Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm. "Equilateral," works by Michelle Blade, Ana T. Fernandez, and Julie Rofman. Through Nov 26.
Fraenkel Gallery 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "The Sixties," photographs by Garry Winogrand. Through Sat/1.
Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. "Annabeth Rosen" and "Katherine Sherwood: Recent Paintings." Through Sat/1.
Gallery 16 501 Third St; 626-7495. Mon-Fri, 9am-5pm; Sat, 11am-5pm; and by appt. "These Are the People in Your Neighborhood," 15th anniversary group show. Through Nov 7.
Gregory Lind Gallery 49 Geary; 296-9661. Tues-Sat, 10:30am-5:30pm. "Landlord White," new work by Sarah Bostwick. Through Nov 29.
Haines Gallery 49 Geary, fifth floor; 397-8114. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. "David Nash: New Works," recent sculpture, video, and works on paper by British artist. Through Nov 8.
Hallway Bathroom Gallery 391A South Van Ness; Sat, noon-5pm. "Portrait," works by 25 artists. Through Nov 30.
Hosfelt Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "One for Another," installation by Jonathan Brand; "Whiteout," paintings by Jutta Haeckel. Through Dec 6.
Intersection for the Arts 446 Valencia; 626-2787. Tues, by appt; Wed-Sat, noon-5pm. "somewhere in advance of nowhere: youth, imagination, and transformation," installation and public art project led by Evan Bissell. Through Nov 22.
Jancar Jones Gallery 965 Mission, suite 120; www.jancarjones.com. Thurs-Sat, noon-6pm; and by appt. "Prajkati Jayavant," sculptural painting on paper and limited-edition print. Through Nov 8.
Kearney Street Workshop 180 Capp #5; 503-0520. Call for hours. "Shifted Focus: A 10th Anniversary APAture Retrospective," group exhibition. Through Jan 23, 2009.
The Lab 2948 16th St; 864-8855. Wed-Sat, 1-6pm. "Relay," collaborative exhibition with Club Sandwich, Fonal Records, and 23five. Through Nov 15.
McCaig Welles and Rosenthal 365 Valencia; 552-1010. Wed-Sun, noon-7pm. "Passing Through," new paintings and sculpture by Elizabeth Mooney. Through Nov 16.
Mission Cultural Center for Latino Arts 2868 Mission; 821-1155. Tues-Sat, 10am-6pm. "Muerte Sin Fronteras/Death Without Borders," Day of the Dead exhibition (reception Sun/2, 6-11pm). Through Nov 22. "Art of Democracy," an exchange of political posters by Bay Area artists and artists from Puerto Rico. Through Dec 13.
Mission 17 2111 Mission, suite 401; (510) 467-1818. Thurs-Sat, 3-6pm; and by appt. "Depleted Selves," a photographic project by Cheryl Meeker tracing boundaries between art, social consciousness and journalism. Through Nov 22.
Mollusk Surf Shop Gallery 4500 Irving; 564-6300. Daily, 10am-6:30pm. "Lavaflow," models, photographs and drawings by Craig Steely and paintings by Cathy Liu. Through Dec 4.
Needles and Pens 3253 16th St; 255-1534, www.needles-pens.com. Daily, noon-7pm. "Vote for Survival: New Work by Nikki McClure," limited edition signs silk-screened on wood boards. Through Nov 10.
New Langton Arts 1246 Folsom; 626-5416. Daily, 1-7pm. "The Colony Room," installation by Anne Colvin and guests (open Fri and Sat nights, 7-11pm). Through Nov 6.
111 Minna Gallery 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. "Captain and Commander," new works by Henry Lewis and Kelli Reule. Through Sat/1.
Queen's Nails Projects 3191 Mission; 648-4564. Sat, noon-5pm; and by appt. "Fresquez. Meisner.Wilkes," works by Leslie Wilkes, Ben Meisner, and Charles Fresquez. Through Dec 14.
RayKo Photo Center 428 Third St; 495-3773, www.raykophoto.com. Tues-Thurs, noon-10pm; Fri-Sun, noon-8pm. "RayKo Photography Exhibition," with work by nine photographers. Through Sun/2.
Rena Bransten Gallery 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Paper Trails, " photographs by Vik Muniz. Through Nov 29.
SF Camerawork 657 Mission; 512-2020. Tues-Sat, noon-5pm. "I Feel That I Am Free But I Know That I Am Not," interactive performance series featuring Guillermo Gómez-Peña with Oliver Herring, La Pocha Nostra, multi-TASK, and Second Front. Through Sat/1.
San Francisco Center for the Book 300 De Haro; 565-0545. Mon-Fri, 10am-5pm. "Banned and Recovered: Artists Respond to Censorship," group show. Through Nov 26.
Scott Richards Contemporary Art 251 Post, suite 310; 788-5588. Tues-Fri, 10am-6pm; Sat, 11am-5:30pm. "Superspectivision," paintings by Patrick Hughes. Through Nov 18.
Shooting Gallery 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues-Sun, noon-7pm. "New Works by Travis Louie, Kris Kuksi, and Mercedes Helnwein," installations, paintings, and drawings. Through Fri/31.
Silverman Gallery 804 Sutter; 225-9508. Call for hours. "Other than History," works by Torreya Cummings, Patricia Esquevias, and Airycka Rockefeller. Through Nov 22.
Southern Exposure 417 14th St; 863-2141. Thurs-Sat, noon-6pm. "Glasshouse," installation by Kamau Patton and Suzy Poling. Through Nov 5.
Steven Wolf Fine Arts 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. "Dustin Fosnot: Cyanide," installation and mixed media. Through Nov 15.
Thacher Gallery University of San Francisco, 2130 Fulton; 422-2660. Mon-Fri, noon-5:30pm. "The Celluloid Bible: Film Posters Inspired by Scripture," vintage movie posters. Through Dec 14.
Togonon Gallery 77 Geary, second floor; 398-5572. Tues-Sat, 11am-5:30pm. "Leo Valledor: Selected Paintings and Works on Paper"; "Timeless Geometry: The Art of Peter Forakis (1960-2008)." Through Nov 8.
Toomey Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Star and the Tide," works by Brian Rutenberg. Through Fri/31.
University High School 3065 Jackson; 447-3100. Mon-Fri, 10am-3pm. "The Jangs," photography by Michael Jang. Through Nov 21.
Walter and McBean Galleries San Francisco Art Institute, 800 Chestnut; 749-4563. Tues-Sat, 11am-6pm. "Conflict Resolution," work by Teddy Cruz and Pedro Reyes. Through Dec 13.

BAY AREA

Blankspace 2208 San Pablo, Oakl; (510) 547-6608. Sat-Mon, noon-5pm. "Double Exposure," group show of art by curators and gallery owners (first Friday reception Nov 7, 7-10pm). Oct 25-Nov 17.
Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5:30pm; Sat, noon-4:30pm; and by appt. "Residency Projects, Part 4," works by Adriane Colburn, Taraneh Hemami, and Leslie Shows. Through Nov 22.
Mills College Art Museum 5000 MacArthur Blvd, Oakl; (510) 430-2164. Tues, Thurs-Sat, 11am-4pm; Wed, 11am-7:30pm; Sun, noon-4pm. "The Offering Table: Women Artists from Korea," group show of seven Seoul artists; "As Long As You and I Will Live," works by Ginger Wolfe-Suarez. Through Dec 7.
Swarm Gallery 560 Second St, Oakl; www.swarmstudios.net. Tues-Sun, noon-6pm; and by appt. "Corsage," works by Renee Adams; "An Unexpected Visit," works by Ria Brodell; "As One...As More," installation by Nathaniel Parsons. Through Nov 8. SFBG

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AFGHANISTAN
Hidden Treasures from the National Museum, Kabul



October 24, 2008 – January 25, 2009

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THE NEW YORK TIMES

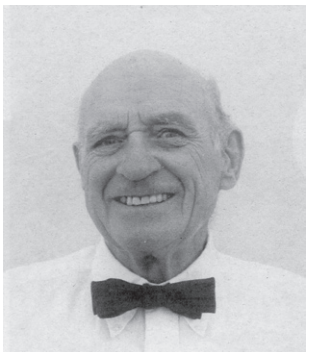
In 2003, Afghanistan announced the discovery of several museum boxes in the presidential bank vault in Kabul. Inside were priceless artifacts, hidden during the chaos of civil war by a group of selfless Afghan heroes. *Afghanistan* showcases these extraordinary artworks and tells the amazing story of their discovery and rescue.

This exhibition was organized by the National Geographic Society and the National Gallery of Art, Washington, in association with the Asian Art Museum of San Francisco; the Museum of Fine Arts, Houston; and The Metropolitan Museum of Art, New York. This exhibition is supported by a generous grant from the National Endowment for the Humanities Chairman's Special Award and an indemnity from the Federal Council on the Arts and the Humanities. Presentation at the Asian Art Museum is made possible by the Bernard Osher Foundation, the E. Rhodes and Leona B. Carpenter Foundation, and Carmen M. Christensen. All of the works are from the National Museum of Afghanistan and are the sole property of the Islamic Republic of Afghanistan. One of a pair of pendants showing the "Dragon Master." Tillya Tepe, Tomb II. 1st c BCE - 1st c CE. Gold, turquoise, garnet, lapis lazuli, carnelian, pearls. *National Museum of Afghanistan, 04.40.109.* Photo © Musée Guimet/Thierry Ollivier.

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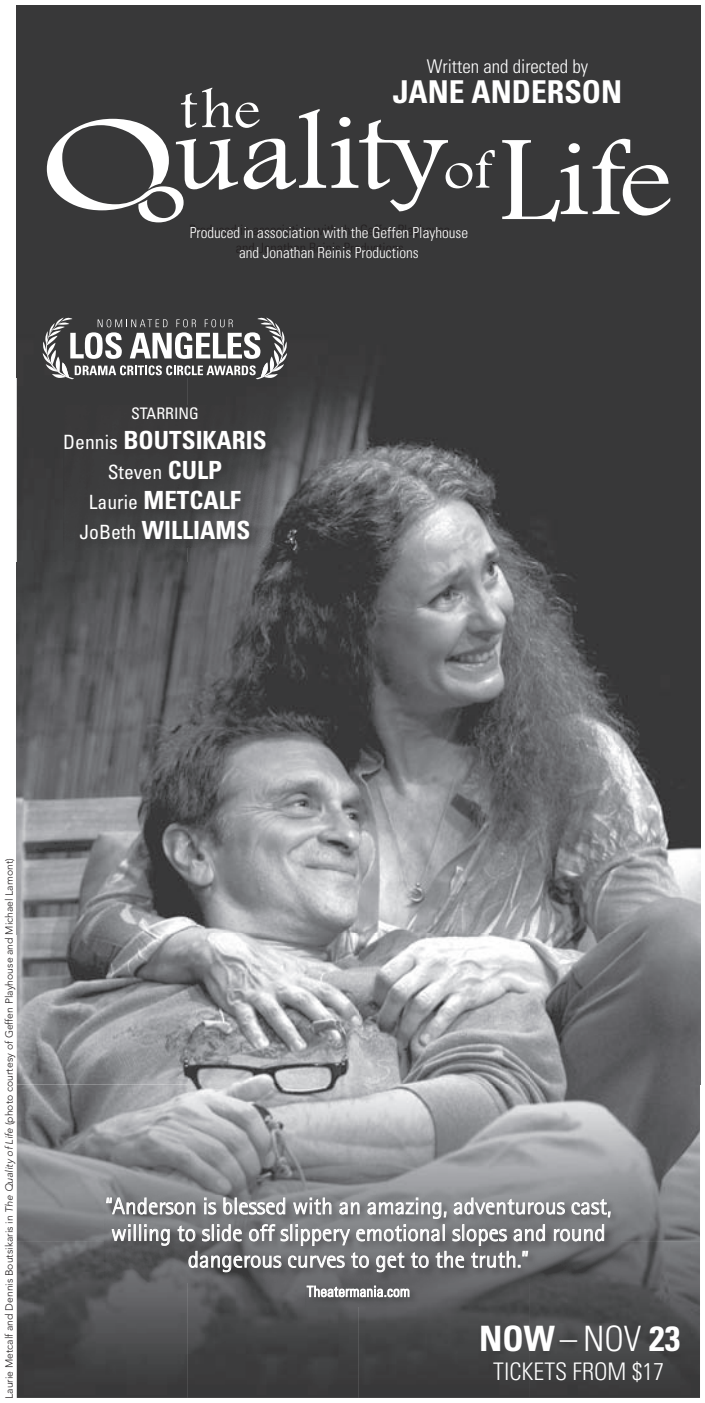


In Memoriam
J.B. NEILANDS
September 11, 1921
to October 23, 2008

Joe was the UC Berkeley biochemistry professor who broke the PG&E/Raker Act scandal story in the March 27, 1969, issue of the ***San Francisco Bay Guardian***. Read more at the Bruce Blog at **sfbg.com**

No memorial is scheduled. The family requested contributions to the Yes on H campaign, **sfcleanenergy.com**

Joe's final words were "Vote yes on Prop H!"



Laurie Metcalf and Dennis Boutsikaris in *The Quality of Life* (photo courtesy of Geffen Playhouse and Michael Lamont)

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stage

Fiddling around: Spencer Evans, left, and Erin Mei-Ling Stuart engage with a slice and song.
PHOTO BY KATRINA RODABAUGH



No-brainer

A cool *Hot Lobotomy* delivers

By Robert Avila
› a&eletters@sfbg.com

REVIEW The title of David Szlasa's peculiar, compact, and appealing new work suggests one ready avenue of flight from a world gone mad, but in fact fantasies of escape take more than one form in *My Hot Lobotomy*, now up at CounterPULSE. And while escapism is exactly what the piece concerns itself with, the import is anything but apathetic or disengaged. A cheerfully quirky, Beckett-like duet wrapped in luxurious silences, snatches of recorded dialogue, short blasts of song and free-style dance, and a dreamy videoscape of environmental disintegration, *My Hot Lobotomy* is full of restive thought.

Like Szlasa's installation-performance work on the atomic bomb, 2004's *GADGET*, *My Hot Lobotomy* pokes at that psychic terrain joining the human capacity for denial with man-made catastrophe. In this case, the catastrophe is the rapid warming of the planet, which remains stubbornly just beyond the necessary concerted and rational response. But *Lobotomy*'s approach is both more traditional and more oblique than the environmental strategy employed in *GADGET*, which had audiences wandering around a noisy club-like atmosphere enveloped by video projections and spotted with localized audio segments.

Quietly trained on the internal and external minutiae of its main character — a mute and semi-vegetative post-op named Joey (Erin Mei-Ling Stuart) — the play never feels crudely weighty or political, let alone like a piece of agitprop. Instead, it unfolds like a loopy, semi-looping trance, a restless and sardonic ditty, or a closet poem stashed away in *Pee-wee's Playhouse*. *Lobotomy*'s low-key faux naiveté bristling with caged energies and subversive instincts — much as Joey's shiny turquoise sneaks, popping out from under a bland ensemble of sports coat and chinos, hints at dormant life beneath a numbed surface.

The play acts to slow us down almost immediately — almost as much as Joey, who does nothing for the first several minutes but stare back at us blankly from a chair in the center of the stage. This mirror effect, uncomfortably amusing, grows in significance when we learn that Joey — in shades of the Ramones — has given himself a homemade lobotomy. Well, you might ask, who hasn't? Szlasa gives us plenty of space to ponder the question, gradually unfolding the method and motive behind Joey's condition as we share in the meditative, vaguely bemused mood he projects.

It's a knock at the door that disturbs this waking slumber. A guy (Spencer Evans) enters delivering a pizza, a slice of which Joey chews with silent satisfaction. The man then returns with a boombox and a cassette tape, careful to demonstrate to Joey how they go together. On the tape, Joey speaks to himself with prerecorded words of instruction, clarification, and encouragement. The delivery guy, we learn, has been paid in advance to bring all Joey will need in his new, streamlined life. Returning to the stage with a guitar, he also delivers something to the audience, at odd moments and even odd angles: a series of witty songs — variously contributed by Carrie Baum, Cody James Bentley, Sean Hayes, and Joshua Lowe — telling the story of Joey in terms that slyly critique what they describe.

The limited world Joey has structured for his new self — with its prerecorded, too certain insistence that everything is "gonna be really, really great" — eventually unravels among a clutter of pizza boxes and, more alarmingly, a series of fraught dreams, as the unstructured world outside, which appears as a video montage of global warming over a gentle cloudscape at the back of the stage, slips in with growing insistence. The increasing dissonance provokes another transformation in Joey, and another attempt to scurry for cover. It's a rush of new life whose meaning may be ambiguous, but hardly empty-headed. SFBG

MY HOT LOBOTOMY
Through Nov. 2
Thurs.–Sat. and Nov. 2, 8 p.m., $25
CounterPULSE
1310 Mission, SF
1-800-838-3006



Yaelisa and Caminos Flamencos

PREVIEW How many outside the flamenco family — a sizable one in the Bay Area — realize just how special an artist Yaelisa is? In a less ghettoized genre, this Emmy-winning and always expanding and deepening performer and choreographer would be considered a superstar. Yaelisa foregoes some of the showbiz antics of her colleagues for performances that are no less captivating and, frequently, more intelligently planned and presented. Her monthly Café Flamenco sessions — every third Sunday of the month and currently at Theater Artaud — have become a Bay Area staple.

The Yaelisa and Caminos Flamenco ensemble includes Melissa Cruz, Christina Hall, Mariana Elana, and Fanny Ara. Each of these women is a soloist in her own right. For the company's new program, *Canciones*, Yaelisa and her dancers are stepping beyond their comfort level into non-flamenco music — not exactly a new idea, but one that apparently Yaelisa has wanted to explore for a long time. The impetus came from a 2006 collaboration with tap virtuoso Savion Glover that involved Brazilian funk, Miles Davis, and Dave Brubeck. *Canciones* — with guest dancer Timo Nuñez — includes music by Iron and Wine and the Spanish pop group Ketama and live sounds by Sonikéte, as well as more traditional compositions by Isaac Albéniz. Latin percussionist Michael Spiro and vocalists Felix de Lola and Miguel Rosendo join music director and master flamenco artist Jason McGuire. **(Rita Felciano)**

YAELISA AND CAMINOS FLAMENCOS Sat/1, 8 p.m., and Sun/2, 7 p.m., $15–$60.

Yerba Buena Center for the Arts, 701 Mission, SF. (415) 978-ARTS, www.ybca.org.

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, go to www.sfbg.com.

THEATER

OPENING

Ghost Train Coming The Garage, 975 Howard; 585-1221, www.pustheatre.com. $7-15. Previews Thurs/30. Opens Fri/31. Thurs-Sat, 8pm. Through Nov 22. Jackie-O, a sex worker, looks for her American dream with the help of a reincarnated Elvis Presley in the world premiere of this black comedy, presented by Performers Under Stress and written by co-founder Charles Pike.

One Hundred Years of Queer Theatre Theatre Rhinoceros, 2926 16th St, 552-4100, ext. 104, www.therhino.org. $15-25. Previews through Thurs/30. Opens Fri/31. Wed-Sat, 8pm; Nov 2, 7pm; Nov 9, 16, and 23, 3pm. Through Nov 23. Eastenders Repertory Company collaborates on this rotating repertory of eight short plays by Tony Kushner, Tennessee Williams, Djuna Barnes, and others, exploring queer-themed theater during the past century.

The Quality of Life American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. $14-82. Opens Wed/29. Runs Tues-Sat, 8pm (except Nov 11 7pm); Sat-Sun, 2pm; Nov 2, 7pm. Through Nov 23. Laurie Metcalf, Caroline Lagerfelt, JoBeth Williams, and Steven Culp appear in this drama inspired by events occurring during the Mt. Vision Fire of 1995.

That Horrible in Between Place El Teatro de la Esperanza, 2940 16th St., second floor; www.amp-sf.org. $20. Previews Wed/29-Thurs/30. Thurs-Sat, 8pm. Through Nov 22. A girlfriend and best friend talk about love, anger, loss, and jealousy in a hospital waiting room in this world premiere play by Gabrielle Gomez, staged by Ann Marie Productions.

Victims of Duty Cutting Ball Theater, EXIT on Taylor, 277 Taylor; 1-800-838-3006, cuttingball.com. $15-30. Opens Thurs/30. Thurs-Sat, 8pm; Sun, 5pm. Through Nov 23. An at-home interrogation takes a turn for the surreal when Cutting Ball artistic director Rob Melrose oversees Eugene Ionesco's autobiographical work.

ONGOING

Angry Black White Boy Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org. $15-25 sliding scale. Thurs-Sat, 8pm. Through Nov 16. Violence, hip-hop culture, and identity are tackled in Dan Wolf's adaptation of Adam Mansbach's provocative novel.

Animal Kingdom Boxcar Theatre, 505 Natoma; 776-1647, www.voteanimal.com. $24. Thurs-Sat, 8pm; Sat/1 and Nov 7, 3pm. Through Nov 8. The contemporary fairy tale lampoons electoral politics.

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. $25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

Girl Crazy Eureka Theatre, 215 Jackson; 255-8207. $24-42. Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through Nov 16. 42nd Street Moon produces the 1930 musical with music and lyrics by George and Ira Gershwin.

Boris Godunov War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. $15-290. Thurs/30 and Nov 12, 7:30pm; Sun/2, 2pm; Tues/4, Nov 7 and 15, 8pm. San Francisco Opera presents the company premiere of Mussorgsky's original seven-scene masterwork, starring bass-baritone Samuel Ramey.

His Heart Belongs to Me Theatre Rhinoceros Studio, 2926 16th St; 861-5079, www.therhino.org. $12. Thurs-Sat, 8pm; Sun/2, 3pm. Through Nov 8. In Jerry Metzker's play, the unexpected death of a partner creates chaos in a gay man's life.

The History Boys New Conservatory Theatre Center, Decker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. $28-34. Wed-Sat, 8pm; Sun, 2pm. Through Nov 8. Despite close collaboration each time with director Nicholas Hytner, Alan Bennett's 2006 Tony Award-winner, *The History Boys*, about a rowdy group of British seniors prepping for admission to Oxford/Cambridge while vacillating between two teachers with fundamentally different approaches to education, didn't transition as successfully to the screen as his *Madness*

CONTINUES ON PAGE 56 ››



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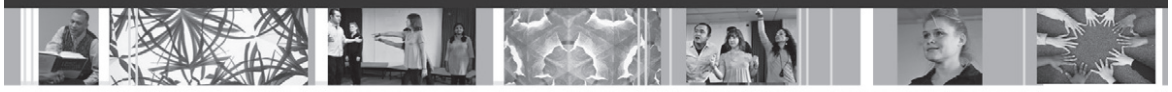
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THEATER

CONT››

of George III (1994) — the latter helpfully retitled *The Madness of King George* to avoid any sequel-seeming cine-perplexity. So those who know only the beautifully cast but ultimately underwhelming film have a minor revelation in store with New Conservatory Theatre Center's admittedly less than perfect but very worthwhile Bay Area premiere. Well-cast and competently helmed by artistic director Ed Decker, the play's thematic subtlety, gleaming wit, and graceful construction — which was streamlined into a more linear, realistic mode for the movie — are all on solid display. (Avila)

Idomeneo War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. $15-290. Fri/31, 8pm. Tenor Kurt Streit stars in one of his signature roles alongside mezzo-soprano Alice Coote in San Francisco Opera's production of Mozart's first operatic masterwork.

Joe Turner's Come and Gone Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $13.50-71. Previews Fri/31-Tues/4. Opens Nov 5. Tues and Fri, 8pm; Wed, 7pm; Thurs and Sat, 2 and 8pm; Sun, 2 and 7pm. (No performances Nov 27 and no matinees on Nov 8, 13, and 22 and Dec 11. Through Dec 14. Delroy Lindo returns to Berkeley Repertory Theatre with the play that led to his Tony nomination: August Wilson's epic look at African Americans searching for a place after slavery.

Love, Humiliation & Karaoke Stagewerx Theater, 533 Sutter; www.enzolombard.com. $20. Previews through Nov 5. Opens Nov. 6, 8pm. Runs Thurs, 8pm.Through Dec 18. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.

March to November Phoenix Theater, 414 Mason; 814-3944, www.sleepwalkerstheatre.com. $14. Thurs-Sat, 8pm. Through Nov 8. Sleepwalkers Theatre looks at the relevance of political theater with a classic heroic narrative.

The Monk EXIT Stage Left, 156 Eddy; 994-1367, www.myspace.com/ambrosioandmatilda. $10-20. Fri-Sat, 8pm. (Free absinthe tasting Fri/31.) Through Nov 22. Comedy, horror, romance, religion, and depravity mark this No Nude Men production.

My Hot Lobotomy CounterPULSE, 1310 Mission; 1-800-838-3006, www.brownpapertickets.com. $25. Thurs-Sat and Sun/2, 8pm. Through Sun/2. Climate change and complacency are the issues tackled in this multidisciplinary work, produced by Z Space Studio and created and directed by David Szlasa.

Of Mice and Men Actors Theatre of San Francisco, 855 Bush; 345-1287, www.actorstheatresf.org. $34. Thurs-Sat, 8pm. Through Nov 29. Actors Theatre presents a staging of John Steinbeck's novel of hope and shattered dreams during the Great Depression.

Peter and the Wolf Young Performers Theatre, Fort Mason Center, building C, third floor, room 300; 346-5550, www.ypt.org. $7-10. Sat, 1pm; Sun 1 and 3:30pm. Through Nov 16. The children's classic is staged by Young Performers Theatre.

Point Break Live! Fat City, 314 11th St.; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. $25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

The Rocky Horror Show Victoria Theatre, 2961 16th St.; www.rockysf.com. $22-35. Thurs-Fri, 8pm; Sat, 9 and 11pm. (Fri/31 performances include costume contests.) Through Nov 15. Owing to some brain-teasing metaphysical paradox, doing the Time Warp apparently never grows old. And although it's a reverently traditional take with few surprises, Ray of Light's production of the *Rocky Horror Show* proves as much, hitting all the right notes. Director Cate Caplin's smooth helming of Richard O'Brien's 1973 musical — basis for the undying midnight movie known for its extravagant audience participation rituals — includes fine choreography and respectable turns by an enjoyable cast, headed up by a formidable Jef Valentine as extraterrestrial transvestite and mad scientist Frank N Furter, a Halloweenie hero if there ever was one. Frank, of course, oversees the salacious, storm-shrouded castle wherein car-stranded, newly engaged squares Brad (Jason Hoover) and Janet (Rebecca Pingree) find themselves morally corrupted, or lightened up anyway. The basic if durable story also revolves around Frank's new creation, a blond Adonis-like hunk of self-indulgence he calls Rocky (Scott Gessford), and the backlash that comes from backstabbing servants Riff Raff (Manuel Caneri) and Magenta (Jessica Coker). Naturally, it's all an excellent excuse for a lot of lighthearted raunch and romp, tricked out in fishnets, garters, and black lipstick (the nicely trashy/glammy costumes are by Mark Koss) and propelled by rock-fueled songs, enduringly catchy and solidly rendered under Ben Prince's musical direction, as well as the requisite call-and-response from a perennially enthusiastic audience. (Avila)

The Rogue el Gato Intersection for the Arts, 446 Valencia; (800) 838-3006, www.elgatotheatre.org. $5. Tues-Thurs, 11am; Sat, 1pm. Through Nov 8. A demon cat arrives to save a home from toxicity in this modern folk tale for the family.

Russian on the Side Marines Memorial Theatre, 609 Sutter; 771-6900, www.russianonthesideonline.com. $29-49. Tues-Fri, 8pm; Sat 3 and 8pm; Sun, 3 and 7pm. Through Nov 16. Mark Nadler's one-man musical comedy tickles the ivories, traveling from Stravinsky to Sondheim while dishing the canonical composers.

Shining City SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. Wed-Fri, 8 pm; Sat, 3 and 8pm; Tues, 7pm. Through Nov 22. The intimate setting and director Amy Glazer's skillful care make SF Playhouse's Bay Area premiere of *Shining City* something approaching ideal. In its best moments, Conor McPherson's 2004 play feels so hushed and private, subtle and specific, that you want to huddle close, absorbing every inflection and gesture. Set in the newly acquired office of ex-priest and first-time therapist Ian (played charmingly by Alex Moggridge), *Shining City* centers grippingly on a middle-aged Dublin businessman and recent widower (an outstanding Paul Whitworth) who, believing he's been visited by his dead wife, turns in desperation to the self-conscious but earnest young man, secretly adrift with conflicted yearnings and a disintegrating relationship of his own. McPherson is a serious storyteller whose penchant for ghost stories cleverly emphasizes the mediating work stories themselves do: shuttling like shades between our inherent loneliness and the intangible but inescapable world of other people. On the one hand, the play suggests — in psychoanalytic fashion — that only by formulating our story can we hold our demons at bay, casting some light around the darkened impression of our grief and anxiety. At the same time, McPherson offers the terrible, mischievous logic that stories might in turn reach out to us with an urgency of their own. (Avila)

Shocktoberfest!! 2008: Elemental Horror Hypnodrome, 575 10th St.; 1-800-838-3006, www.brownpapertickets.com. $15-69. Thurs-Sat, 8pm. Through Nov 22. That unholy All Hallow's Eve tradition, Thrillpeddlers' Shocktoberfest is back to wreak its finely tuned Grand Guinol-esque havoc, with a simply rendered array of visceral special effects that are better than ever. Upping the ante on naturalism, this year's batch of scary stories reveal the most frightening monster of all: humankind. From a twisted Klondike expedition gone awry to a hopeless battlefield in turn-of-the-century Beijing, the gritty settings are far removed from the drawing rooms and vapors of the haunted-house parlor set. In *A Difficult Passage*, a band of prep-school youths "strike out against the wilderness" to tragic-comic effect, while *The Kindest Thing* pits the jaw-clenched stoicism of doomed soldiers against the moral vacuum of war. The retro-futuristic sci-fi fantasy, *A Slight Tingling*, set in the innocuous office of Dr. Verdier, is the only play of the three with a bourgeois setting. What occurs within the Doctor's chamber is not quite innocuous, and this revived Thrillpeddler classic emerges as the evening's campiest vignette. Standout performances include Eric Tyson Wertz as a sadistic, renegade Mountie and T.J. Buswell and Will McMichael as besieged French mercenaries trapped by the Boxer Rebellion. (Gluckstern)

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. $25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

Squeeze Box The Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. $22-35. Sat, 5pm; Sun, 7pm. Through Dec 14. While other kids longed for stardom and riches, writer-performer Ann Randolph says she dreamed of being a saint and getting on the cover of the *Missionary Gazette*. Many footloose years later she winds up working the graveyard shift at a Santa Monica shelter for mentally ill homeless women instead, barely making ends meet herself and in fact crashing half the time on the office couch. After several years of ministering at the margins, she's on the brink of thorough disillusionment when a budding romance with a shyly decorous composer-accordionist named Harold provokes what amounts to a little secular crisis of faith. If Randolph is way past identifying as even a wannabe saint, she's still got some of the attributes you might expect to find in one, like an indomitable ego, an unusual store of courage and compassion and, most important, a flawless instinct for the hilarious and generally outrageous. They all come couched in a natural-born performer with a veteran's chops, giving her low-key, very funny, and surprisingly tender 75-minute Off-Broadway solo show a quiet sense of the miraculous. (Avila)

Tenaya Rocks! A Sexy Geological Cabaret Stage Werx, 533 Sutter; (925) 878-5351. $20. Thurs-Sat, 10:30pm. Through Nov 15. Actor-geologist Tenaya Hurst explores plate tectonics — with the help of cabaret boys.

Towle's Hill The Marsh Main Stage, 1062 Valencia; 1-800-838-3006, www.themarsh.org. Fri, 8pm. Through Nov 21. Mark Kenward's solo show about California's oldest family winery returns from a 10-city tour; each performance concludes with a wine tasting.

Vampyre Lesbians of Sodom and **Sleeping Beauty or Coma** Stagewerx Theatre, 533 Sutter; 1-800-838-3006, www.cellardoortheatre.org and www.stagewerx.org. Thurs-Sat, 8pm (also Fri/31, midnight). Through Sat/1. Cellar Door Theatre puts on a pair of decadent off-Broadway delights by Charles Busch.

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. $15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA

The Devil's Disciple Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. $28-50. Previews Fri/31 and Sat/1 and Nov 5, 8pm; Sun/2, 2pm. Opens Nov 6. Wed-Sat, 8pm; Sun 2 and 7pm. Through Dec 7. Aurora Theatre Company continues its American trilogy with George Bernard Shaw's fictional account a so-called American hero during the Revolutionary War.

Doctor Faustus Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-5999, www.brownpapertickets.com. $10-12. Fri-Sat and Nov 20, 8pm. Through Nov 22. Christopher Marlowe's play is directed by Actors Ensemble of Berkeley's Jeremy Cole.

Doubt: A Parable Center REPeratory Company, 1601 Civic, Walnut Creek; (925) 943-7469. $15-40. Thurs-Sat, 8pm; Sun and Nov 22, 2:30 pm; Wed, 7:30pm. Through Nov 22. Timothy Near directs John Patrick Shanley's drama.

Paul Hawken's Blessed Unrest Berkeley City Club, 2315 Durant, Berk; (510) 558-1381, centralworks. org. $14-25. Thurs-Sat, 8pm; Sun, 5pm. Through Nov 23. The new play, presented by Central Works, finds inspiration in the environmental activist's writing.

L'Histoire du Soldat and **Renard: Tale of the Vixen and the Cock** Oakland Metro Operahouse, 630 Third St., Oakl; (510) 763-1146, www.oaklandopera.org. $25-32. Thurs-Sat, 8pm; Sun, 2pm. Through Sun/2. *Le Renard (The Fox)* is a 20-minute Diaghilev-era ballet with music by Stravinsky and choreography by Bronislava Nijinska, who also danced the lead in 1922. Leave it to the adventuresome Oakland Opera Theater to unearth this madcap of a piece about a fox disguised as nun, who tries to insinuate himself into a hen house. The company gave *Renard* a crisp, playful performance with splendid trapeze-inspired choreography by Shannon Gaines. Unfortunately, *L'Histoire du Soldat (The Soldier's Tale)* did not fare as well. Its update, set during the Iraq War, involved a clumsy rewriting of the narration. Except for the courting duet between the Princess (a sinewy Abigail Munn) and the Soldier (Ben Jones, also an impressive tenor in *Renard*), the choreography and the staging did not yet have the desired flow. The charming *Pastorale*, beautifully sung by Kimarie Torre, built a bridge between the two theatrical works. Kudos go to company's excellent vocalists and musicians, lead by a first-rate conductor, Deirdre McClure. (Felciano)

Little Foxes Hillbarn Theatre, 1285 E Hillsdale, Foster City; (650) 349-6411, www.hillbarntheatre.org. $17-34. Thurs-Sat, 8pm; Sun, 2pm. Through Nov 16. Family affairs reach a boiling point in Lillian Hellman's drama.

Not a Genuine Black Man Lesher Center for the Arts, 1601 Civic Dr., Walnut Creek; (925) 943-7469, www.briancopeland.com. $25-35. Thurs-Sat, 8:15pm. Through Sun/2. Brian Copeland takes his longest running solo show in San Francisco history to the East Bay.

Radio Golf Theatreworks, Mountain View Center for the Performing Arts, 500 Castro, Mountain View; (650) 903-6000, www.theatreworks.org. $23-61. Wed, 7:30pm; Thurs-Sat, 8pm; Sat-Sun, 2pm; Sun, 7pm. Through Sun/2. An entrepreneur aims to become Philadelphia's first black mayor in this award-winning August Wilson drama.

DANCE

Aire y Gracia ODC Theater, Project Artaud Theater, 450 Florida; 863-9834. $20-25. Sat/1, 3 and 8pm. ODC and Andanza Spanish Arts present an original work showcasing the eclectic music and dance traditions of Spain, in honor of National Hispanic Heritage Month. The piece includes work by choreographer Danica Sena, tenor Claudio Santome, choreographer Norberto Martinez and Grupo Folklorico Atlatonin, choreographer Alicia Adame, vocalist Rosa de Huelva, pianist Alison Lovejoy, and guitarist Alfredo Caceres.

Canciones Novellus Theatre, Yerba Buena Center for the Arts, 700 Howard; 978-ARTS, www.caminosflamencos.com. $15-60. Sat/1, 8pm; Sun/2, 7pm. Yaelisa and Caminos Flamencos bring together flamenco and folk, Spanish classical, and Latino music at this world premiere.

Smuin Ballet Palace of Fine Arts, 3301 Lyon; 978-2787, www.smuinballet.org. $18-55. Wed/29-Thurs/30, 8pm. Michael Smuin is gone but judging from the company's most recent concert, it intends to continue his legacy of easily digestible choreography, dosed with good and at times exciting dancers. It is a little ironic, however, that the current program's most involving choreography was also its oldest. Taking his inspiration from pop songs, Smuin put together the effervescent *Dances with Songs* for his company's opening season in 1994. With a dab of humor and a dollop of sentimentality, he interpreted the tunes lightly. Resident choreographer Amy Seiwert seems to have had her mentor's relatively conservative audience in mind for her new *Been Through Diamonds*. In Seiwert's hands, the easy grace of Mozart's String Quintet in C minor and that era's *contredanse* patterns grew into a fluidly evolving game of serial monogamies. Robert Sund's choreographically tepid *Carmen* pulled out its melodrama like taffy, although Jessica Touchet gave Carmen the requisite injection of hot temper and hot sex. (Felciano)

PERFORMANCE

Cabaret Showcase Showdown Martuni's, 4 Valencia; 241-0205, www.dragatmartunis.com. Sun/2, 7pm. This month the contest focuses on the best belter.

Crisis Hopkins' Game Night Spectacular Climate Theater, 285 Ninth St; www.crisishopkins.com. $10. Wed/29, 8pm. Improv, freestyle, comedy, music with Sammy Wegent's *Hell to the Chief*, the Freeze, and the D.O.T.

Death of Wall Street Funeral Procession Ferry Building, Market and Embarcadero; 675-9963, www.marktyne.com. Free. Fri/31, 6pm. The procession ends at Castro Muni, where Wall Street will be buried.

Dirty Little Secret Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempireplushroom.com. $25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

Gender Pirates The Stud, 399 Ninth St; www.studsf.com. $5-15 sliding scale. Wed/29, 8pm. Athens Boys Choir, Aaturale, Shawna Virago, and others perform at this benefit for the United Genders Speaker's Bureau Advocacy Project.

Hell to the Chief and Hero Worship Purple Onion, 140 Columbus; www.spf7.org. $20. Sat/1, 8 and 10pm. Comedian Sammy Wegent takes on egotistical politicos with *Hell to the Chief*, while comedian and comic book fan Justin Lamb tackles super heroes in *Hero Worship*.

Imperial Silence: Una Opera Muerta/A Mariachi Opera in Four Acts Brava Theatre Center, 2789 24th St; 647-2822, www.brava.org. $10-15 sliding scale. Sat/1, 7pm. (Also Mission Cultural Center for the Latino Arts, 868 Mission; 821-1155, www.missionculturalcenter.org. $5. Sun/2, 8pm.) Dance, music, and animation mark this multimedia performance focusing on the cultural taboos surrounding the Days of the Dead.

Karaghiozis for President Union Square Park; 648-4461, www.shadowlight.org. Free. Fri/31, 8pm. Shadow artist Leonidas Kassapides performs Halloween-themed Greek shadow theater with live music.

Mexican Enough Modern Times Bookstore, 888 Valencia; 282-9246. Free. Wed/29, 7:30pm. Author Stephanie Elizondo Griest performs parts of her memoir.

Miss Coco Peru Rrazz Room, Hotel Nikko, 220 Mason; 1-866-468-3399, www.therrazzroom.com. $30-35. Wed, 8pm; Fri-Sat, 10pm; Sun, 7pm. Through Sun/2. As "Ugly Coco," Peru wonders, "Can a drag queen save the world?"

Mock the Vote Cowell Theatre, Fort Mason Cemter, Pier 2; 345-7575, www.lamplighters.org. $62-97. Sat/1, 8pm; Sun/2, 2pm. Lamplighters Music Theatre looks at a comic, hotly contested presidential campaign, set in a parallel universe as part of its 42nd annual champagne gala and auction.

My Life in the Silents Zeum Theater, Yerba Buena Gardens, Fourth and Howard; 749-2228, www.act-sf.org. $15.50-20.50. Sat/1 and Nov 5-8, 7:30pm; Sat/1-Sun/2 and Nov 8, 2pm. Members of the ACT Young Conservatory perform in this world premiere comedy by Timothy Mason, set in Hollywood's silent film era.

Rendezvous Macabre Museum of Performance and Design, 401 Van Ness; 255-4800. $8-15. Wed/29, 6:30pm. The Thrillpeddlers host the museum's first Halloween celebration, which includes burlesque, guided tours, a costume contest, and a musical performance by *The Rocky Horror Show*'s Jef Valentine.

Teatro ZinZanni Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org. $116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting. Sat/25, 11:30pm: late-night burlesque and music series Cabaret Lunatique with Joie de Vivre, the Nekyia, Raining Men, Daniela Steiner, Andrew and Felicity Hunzeker Hesed, and Xiaohong Weng, and Jennings McCown.

BAY AREA

Burlesque 'n' Brass Café Van Kleef, 1621 Telegraph, Oakl; (510) 763-7711. $10. First Sat through Dec, 9pm. Hot Pink Feathers perform to New Orleans-style jazz and funk by Blue Bone Express.

Dog-Ear Willard Metal Shop Theater, Regent and Stuart, Berk; www.strangefellowes.com. Free. Sat/1, 8pm; Sun/2, 7pm. Strangefellowes Collective stages its first show, an original play about readers and rebels.

COMEDY

Cobb's Comedy Club 915 Columbus; 928-4320. Thurs/30, 8pm: Doug Benson, $20.50. Sat/1, 8 and 10:15pm; Sun/2, 7pm: Jamie Kennedy, $23.50-25.50.

The Dark Room Theater 2263 Mission; 401-7987, www.darkroomsf.com. Fri/31-Sat/1, 8pm: "Improv Juggernaut Comedy: The Halloween Spectacular" with Irish Mutts and Oui Be Negroes, $7.50-15. Third Sat 10pm: "Things We Made," with Patrick Bulger, Jesse Fernandez, and Paul Marino, $10.

Make-Out Room 3225 22nd St; www.makeoutroom.com, www.hafci.org. Wed/29, 7:30pm: "Politics Baby!," $8-12 sliding scale. The Romane Event Comedy Show hosts a Haight Ashbury Free Clinics benefit with Johnny Steele, Killing My Lobster, Dhaya Lakshminarayanan, Nato Green, Ryan Kasmier.

Punch Line 444 Battery; 397-7573. Wed/29-Thurs/29, 8pm; Fri/31, 9pm; Sat/1, 8 and 10pm: Sean Rouse with Bruce Cherry and Ruby Wendel, $15-21. Sun/2, 8pm: SF Comedy Showcase, $12.

SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

THURSDAY: **Poetry Center** HUM 512, SFSU; www.sfsu.edu/~poetry/. Thurs/30, 4:30pm: Albert Flynn DeSilver and Maxine Chernoff, free.

SATURDAY: **Watershed Environmental Poetry Festival** Martin Luther King, Jr. Civic Center Park, Center and MLK Way, Berk; (510) 526-9105, www.poetryflash.org. Sat/1, noon (Strawberry Creek Walk at 10am at Oxford and Center). Robert Hass, Jane Hirschfield, Brenda Hillman, Al Young, and others perform; Dr. Eugene Cordero and Kristen Miller give environmental updates; and a "We Are Nature" open reading are featured. 644-3977. Poetry Express open mic, 7pm, free. SFBG



2012 Conference



PREVIEW The ancient Mayan Long Count calendar reveals that on Dec. 21, 2012, there will be a great shift. But will 2012 mark the end of the world as we know it, an apocalypse-like event, or something incredible, wonderful, and good — like the second coming? Either way, this shit is scary.

I mean, things have been bad, but soon they will either become really bad or super good. It's like the upcoming election, but times a trillion in intensity. Imagine if John McCain wins. That'll be pretty intense. Now imagine that feeling times a trillion.

Seriously, you want to prepare for this shit.

Lucky for you, this weekend brings the 2012 Conference, with experts and scholars who have deeply explored various themes and aspects of one possibly monumental year.

Michael Drosnis claims that according to certain algorithms of the Bible code, an asteroid or comet will collide with Earth in 2012. Patrick Geryl predicts our planet will begin rotating in the opposite direction. Riley Martin believes that aliens will finally allow passage aboard their "Great Mother Ship." Daniel Pinchbeck believes in a possible global awakening to psychic connections, creating a collective consciousness that sounds much like telepathy.

Who's right? Find out for yourself — and decide whether you want to prepare by filling your bomb shelter with stacks of canned food, or with a beautiful handmade "WELCOME" sign for the aliens. **(Michelle Broder van Dyke)**

2012 CONFERENCE Fri/31-Sun/2, $15–$150. Call for times. Fort Mason Center, SF. (800) 984-0897. www.2012Conference.org

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THURSDAY 30

Gotham City Halloween Gala Ruby Skye, 420 Mason, SF. www.HalloweenGala.com. 8pm, $25-125. A charity gala to fund the Guardsmen, which sends 2,500 youth to outdoor education programs and provides scholarship support to 250 Bay Area students.
Theatre Rhinoceros: 31 Years of LGBT Theatre Gold Room, Commonwealth Club, 595 Market, 2nd floor, SF. (415) 597-6700. 6pm, $8-15. Playwright and head Rhino John Fisher discusses queer theatre.

FRIDAY 31

Halloween at the Wax Museum 145 Jefferson, SF. www.waxmuseum.com. 7:30pm-midnight, $45. Not a Vincent Price movie – instead, a party for goblins, ghouls, and ghosts at the Fisherman's Wharf site.
Halloween Sunset Kayaking City Kayak, South Beach Harbor, SF. www.citykayak.com. 5:30-8pm, $53-59. A paddle expedition to McCovey Cove and Mission Creek.
Leakey Prize Laureate Lectures with Dr. Jane Goodall Herbst Theatre, 401 Van Ness, SF. www.leakeyfoundation.org. 7pm, $35. Goodall and Dr. Toshisada Nishida discuss primatology in a program that includes a chimpanzee-imitation "hoot off."
Phantasmagorium Exploratorium, 3601 Lyon, SF. (415) 561-0363. 6-9pm, free-$14. A decomposing snake, leech science, coffin fittings, sugar skull candy-making, and a screening of Jan Svenkmajer's *The Ossuary* (1970).
Sweet Sweetback's Baadasssss Blaxploitation Halloween Costume Party Farmer Brown, 25 Mason, SF. (415) 440-2171. 10pm-2am, $10. A party that sets out to prove that there can never be too many Coffys and Foxy Browns in one room.

SATURDAY 1

Community Acupuncture 543 Castro, SF. (415) 230-9143. $20-35, 3:30-6:30pm. Group acupuncture in a quiet setting that proves needles can cure the damage done.
Ghostship 2008 Treasure Island, SF. www.spacecowboys.org. 10pm-on, $20. A haunted hangar, ghoulish guides, zombie circus, and more.
Hot Glass, Cold Beer 1750 Armstrong, SF. (415) 671-4916. 7-10pm, $25. Public Glass presents glass blowing demos with cold brews.
Spiral Dance Ritual Kezar Pavilion, 755 Stanyan, SF. www.reclaiming.org/rituals/samhain.html. $20-100, 7:30pm. Pagans get witchy with a public ritual. Children are welcome.

SUNDAY 2

Boss of the Sauce Competition Saints Peter and Paul Church, Church Hall, 666 Filbert, SF. www.bossofthesauce.org/sanfrancisco. Noon-5pm, $20. Bay Area chefs compete at creating the best tomato-based sauce.
Dia de los Muertos Procession and Outdoor Altar Exhibit 24th and Bryant, SF. www.dayofthedeadsf.org. 7pm, free. This year's procession honors the Aztec god Ehecatl. Please bring ofrenda or offerings.

TUESDAY 4

Election Night Party Riptide, 3639 Taraval, SF. (415) 681-4333. 7pm-2am, free. *Guardian* cartoonist Lloyd Dangle hosts a party with cheap booze and a big-screen TV.

BAY AREA

Election Night Watch La Peña Cultural Center, 3105 Shattuck, Berk. www.lapena.org. 5:30pm-on, free. La Peña hosts a free gathering, with food and beverages on sale to raise funds for the center.
The Final Days of George W. Bush Inferno Gallery, 4401 San Leandro, Oakl. www.infernogallery.com. 7-10pm, free. An artistic gathering to mark the final days of the awful administration.
Soak the Vote: "...some misguided Marin County Hot Tubber" Illumigarden, 35 Corte Madera, Mill Valley. www.illumigarden.com. 3pm-midnight, free. Soak away election stress in Lizabeth Eva Rossof's hot tub installation, which takes it's title from George W. Bush's derogatory description of John Walker Lindh. SFBG

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SINGLES PARTIES

OCT 31 Halloween Costume Contest/Dance, Sunnyvale
NOV 1 Fall Night Delight, San Rafael
NOV 2 The Art of Flirting Seminar, Santa Rosa JC
NOV 7 Cowboy Party for Singles, San Jose
NOV 8 Blast from the Past, Pleasanton Marriott
NOV 11 Midlife Singles Mixer, Walnut Creek Marriott
NOV 15 Sadies Hawkins Dance, San Francisco
NOV 21 Baby Boomers Bash, Sunnyvale
NOV 22 Napa Singles Convention, Embassy Suites Hotel

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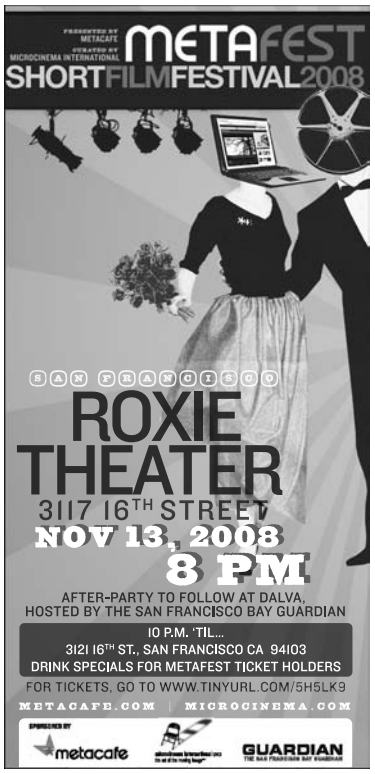
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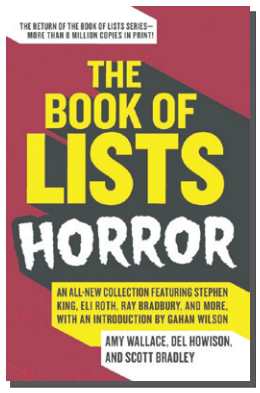


WOLFGANG VOIGT — GAS
By Wolfgang Voigt
Raster-Noton
128 pages with CD
$46.49

One of many noms de guerre of Kompakt Records founder Wolfgang Voigt, Gas represented the vanguard of a techno-ambient hybrid that flourished throughout the 1990s. The cryptic methodologies of Stockhausen, the operatic pretensions of Wagner, and the libidinal energies of Deleuze were bandied about in this subculture of citation and pastiche. The result was an interdisciplinary flourishing of art beyond the strict borders of musical formatting into mixed media.

Voigt's newest release — a book of photographs taken throughout the forests surrounding his native Cologne — is finally gaining international renown for the record boss, composer, and aesthete. The book is a cousin to the landmark *Nah und Fern* box set released earlier this year by Kompakt. As with *Nah und Fern*, Voigt's photography centers on the forest and the sky — potent artistic and political signifiers of nature in the German psyche.

"Gas is Hansel and Gretel on acid ... a seemingly endless march through the under woods — and into the discotheque — of an imaginary, nebulous forest," Voigt has said. In reality, Voigt's images are much less jejune or ambulatory than such a quote might imply. The dense forest tableaux combine the beauty of Lee Friedlander's desert brambles with the sinister fluorescent emulsions of Warhol's "Death and Disaster" series. The ingress of techné that — through serial repetition and fractals — dominates these images in turn triggers a surreal aura: the natural and mechanical blend effortlessly in Voigt's lens. To say these representations of the magic forests of Germany are disturbing is an understatement. But they are also meditative and inspiring. **(Erik Morse)**

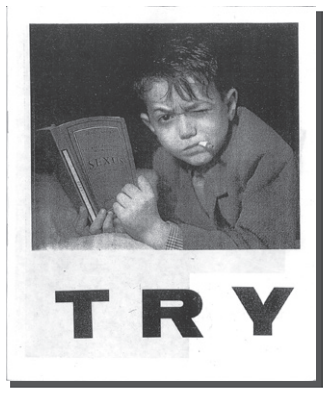


THE BOOK OF LISTS: HORROR
By Amy Wallace, Del Howison, and Scott Bradley
Harper Paperbacks
432 pages
$14.95

Calling *The Book of Lists: Horror* a reference book seems a bit unfair, if only because that designation makes it sound like something you don't read front-to-back — something that probably doesn't have a section titled "Eli Roth's Ten Nastiest Horror Movie Genital Mutilations." Roth's ouchfest is only one of the many such lists the book offers in its five sections. Film and literature receive special attention, but other horrific areas don't go ignored. The result is a playful, comprehensive, and immensely readable work. Seasoned horror gurus will appreciate veteran list guru David Wallechinsky's annotated look at a half-dozen overlooked horror films, while anyone who's not *too* sensitive can enjoy "James Gunn's Nineteen Favorite Reason God Made Humans So Squishy."

Authors and editors Amy Wallace, Del Howison, and Scott Bradley have attracted an impressive array of talent to make contributions: Stephen King, Ray Bradbury, and a posthumous Johnny Ramone all make appearances, and most have something interesting to say. With so many lists, not all can be as entertaining as "Davey Johnson's Account of the Involuntary Reactions of Ten Dates to Ten Horror Movie Moments." But since the format allows for plenty of skipping around, misguided entries can be easily avoided. If there's one real complaint to be levied against *The Book of Lists: Horror*, it's that the visual content is underwhelming. Images should certainly accompany lists like "Steve Niles's Top Twenty Horror Comic Covers." Sure, you'd have to lose some text, but it's like they always say — one picture of disembowelment is worth a thousand words. **(Louis Peitzman)**

magazinester



My heart's made of paper and held in place with two staples: I'll always love zines. Recent issues of David Brazil's and Sara Larsen's biweekly roundup *Try* include Dana Ward's languorous thoughts on feeling and some playful lyricism courtesy of Julian Brolaski (e-mail trymagazine@gmail.com.). *Runx Tales #1* is a collection of comics by Matt Runkle (runkle.matt@gmail.com). Lots to enjoy: an exploration of why straight marriages are so gay; a well-spun tale about a town named Coeur d'Alene; nicely-rendered portraits of recent romantic obsessions; an account of dancing to ABBA on a gay pride float; and a memory of a wet, hot American summer. Runkle has Lynda Barry's ability to capture a personality in one panel, and he draws himself to look a little like Jiminy Cricket.

Speaking of thumb-size icons, Mr. Peanut is back on the scene and looking debonair in an ad (for a show by Haim Steinbach) within the new *Artforum*. The same issue brings the disquieting news, also via advertisement, that Mr. Pharrell Williams has a show in a Parisian gallery. Bleh, I'd rather dream of buying a brand-new *New York Post* needlepoint pillow by under-sung and influential OCD artist Brigid Berlin.

Madonna and Guy's divorce rules the glossy tabloids. "Tears, Lies, and Money," declares the front of *OK!*, while *Us Weekly* opts for a similar-but-different yellow-hued trilogy of ingredients: "Lies, Cheating, and Abuse." *Esquire* declares Halle Berry "the Sexiest Woman Alive," while *L' Uomo Vogue* presents Tilda Swinton, looking more handsome than she's managed on any recent red carpets. James Franco is kissable as ever on *Man About Town*, while *Q* touts its new design alongside a photo of world's-oldest-schoolboy Angus Young.

Last, fate decreed that the 700th issue of *Fate: True Reports of the Strange and Unknown* - complete with a contents-inspired cover illustration of an alien, a wolf, a droid, Sasquatch, and Jesus in front of a pyramid - arives in the mail today. Eerie! **(Johnny Ray Huston)**

food + drink

THE BLENDER

(1) Cheeseburger animal style and fries, In-N-Out Burger, Salinas
(2) Organic salmon, veggies, and polenta by Divine Nourishment, LA
(3) Pomegranates
(4) Wood-fired oven pizza at Biketoberfest, Fairfax
(5) Lagunitas Imperial Red IPA, Hopmonk Tavern, Sebastopol



A new branch of Brandy Ho's offers spicy, wood-smoked Hunan treats in the Castro's human aquarium.
GUARDIAN PHOTO BY RORY MCNAMARA

Flaming in the Castro

By Paul Reidinger
› paulr@sfbg.com

At Brandy Ho's newish outpost in the Castro District, the fuchsia-colored paper place settings are embossed with the image of a chili pepper. For spice freaks, this is the equivalent of the famous blinking boob in North Beach — the neighborhood that is the home of the original Brandy Ho's, which turns 30 next year. Let us meditate on the complex irony of all this.

People in the vicinity of their 30th birthdays often find themselves with procreation on the brain, so perhaps it isn't so surprising that restaurants sometimes develop a similar fever. It probably isn't too shocking, either, that Brandy Ho's should have chosen to spawn in the heart of the Castro, a heavily foot-trafficked neighborhood with something less than a cornucopia of Chinese restaurants. For years I was a quiet fan of China Court, a block away at the corner of Castro and 19th streets, but that place folded and became something else a few years ago, leaving the field pretty lightly uncontested. It might be more shocking that Brandy Ho's offspring bears so little physical resemblance to its parent.

Brandy Ho's in the Castro isn't just a Chinese restaurant: it's a good Chinese restaurant, and it's a Hunan Chinese restaurant. It's also rather sensationally good-looking: a rosewood-lined cave — or mining tunnel, or (since this is the Castro) sauna — fronted with enormous, ground-to-ceiling panes of plate glass, which makes it easy to observe those who are observing you as they drift by. You are either inside or outside the human aquarium, and it doesn't matter which. The Castro is a kingdom of darting eyes. If you struggle with chopsticks, you might draw a crowd of gawkers here. Brandy Ho's chopsticks are plastic, and that's not the best news for beginners and the inept. Wood has more grip and is much more forgiving.

Why does Hunan matter? Because Hunan food is spicy food, and while I have high regard for steamed Cantonese or Hakka delicacies for their fineness and subtleties, I prefer some fire on the plate. I love Szechuan food, but there isn't a lot of it to be found in San Francisco. Hunan is just about as appealing and, perhaps, just a wee bit more refined, at least as it's turned out by the kitchen at Brandy Ho's.

And — to invert an old saw — where there is fire, there must be smoke. At Brandy Ho's, the smoke comes not from tea leaves but from hardwood, and it results in a set of dishes that are exceptionally flavorful and quite unlike any other Chinese food I've eaten. Our server cautioned us that there were those who found the smokiness of smoked duck Hunanese ($12.95) "too strong," but the meat, when it finally floated in as a set of osso buco-like pieces on a carpet of carrot coins and bamboo shoot tabs, was reminiscent of Canadian bacon or some other kind of pork that had been roasted over a campfire. The smoke was smooth, hearty, and gently dominant in the manner of a good dark beer. Modest inconveniences: remnants of bone and dried skin. There was some chili heat too, but it deferred to the smoke.

Many of the dishes aren't spicy at all. Steamed dumplings ($5.50) turned out to be potstickers, a half-dozen of them chubby as well-fed goldfish and filled with a tasty but well-behaved mince of pork, ginger, garlic, and scallion. Hot and sour soup ($3.50) was hot mostly in the hot-weather sense, but mostly it was bitter. The roster of ingredients seemed unremarkable — eggs, bean curd, bamboo shoots, and carrots — but had some unannounced greens been stirred into the mix, sharpening the soup's edge?

And mo si vegetables ($8.95) — *mu shu* is the more familiar English spelling — rely mainly on garlic and ginger, not hot peppers, for their effect. Nonetheless, their effect is quietly potent, abetted by the hoisin sauce you swab on your pancakes before filling them with the actual stir-fry, whose main players are shredded napa cabbage and tree-ear mushrooms, bound together with egg. As much as I've loved mu shu pork over the years, I found this porkless version of the dish to be quite as convincing as its fleshier siblings and did not miss the meat.

Seinfeld's George liked his chicken spicy — and in the third person — and he would have liked Brandy Ho's gon-pou chicken Hunan ($8.95), a fabulous mélange of boneless chicken cubes, onion slivers, chunks of red bell pepper, garlic, water chestnuts, and — most fabulous of all — wok-fried peanuts. There was plenty of chili-pepper heat in here somewhere. We mentioned to our server that we wanted the food to be spicy but didn't want to burst into flames, and he'd nodded sagely, as if he heard this sort of thing every day and took it as a precise instruction. We ended up tingling yet unflaming, so the message must have gotten through somehow.

What was more remarkable was the dish's uncanny resemblance to that old Szechuan favorite, kung pao chicken. What could distinguish the two, besides the spelling? The wok-frying of the peanuts? Is that some expression of Hunanese character, or just a flourish from this particular kitchen? Hunan and Szechuan provinces do adjoin each other, so maybe neighborliness accounts for some of the apparent cross-pollination.

Considering the quality and noteworthiness of the food and the restrained high style of the setting, Brandy Ho's is notably inexpensive. Although portions are generous, many of the dishes cost less than $10, and even the pricier ones struggle to reach into the low teens. If you're tired of fretting about the stock-market burnoff but aren't yet ready for the depths of Carl's Jr. or microwaveable burritos, Brandy Ho's could very well be the place. SFBG

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Brilliant ideas

By L.E. Leone
› le_chicken_farmer@yahoo.com

CHEAP EATS Here's what I did: I roasted a chicken in a cast iron skillet, then I cooked a batch of drop biscuits in the drippins in the pan. They already of course had butter in them, but when they were done I halved them, buttered them again, and dipped them in the chicken juice. I washed this down, and the chicken down, with an elegant French wine, straight from the bottle, and worried about one day dying in a plane crash.

The thing about my cooking partner, Boink, is that he has a vision. Being all washed up, myself, and entirely out of original ideas (butter butter butter, chicken chicken chicken, plane crash), I rely on Boink for inspiration in the kitchen. Meaning the whole alternative weekly world will now have to rely on him too. If ever a three-year-old could handle this kind of pressure, Boink is the man. Boy.

"What kind of soup should we make today, Boink?" I ask.

"Pesto," he says. "Pesto soup."

Another time I wonder what else we might add to our banana bread.

"Pesto?" he says, chewing thoughtfully on his apron string.

Brilliant ideas, all, but don't forget that I am a paid professional in this house. At the end of the day, when Mom and Dad come home and I put dinner on the table and then leave real fast while they're all washing their hands and putting their bibs on, my actual income is on the line. Without which I could face eviction, repossession, disenfranchisement, bankruptcy, and, eventually, bunions. Whereas Boink's biggest fear is time out.

So I've learned to funnel his fun, adventurous, if pestocentric decision-making by asking better questions, such as, "Hmm, what kind of sauce do you envision on this fettuccini, Chef Boink?" (Pesto!)

"What kind of spread, in your opinion, might be good on these sandwiches?" (Pesto!)

So the other day we're making ravioli, which is a complicated, drawn out process and therefore one of the more effective ways to keep three-year-olds off the streets and out of gangs. In my opinion.

We rolled out our noodles, and I mushed up a barbecued squash for some of the ravioli, figuring ricotta cheese for the others. But I thought both fillings could use a little color and zing, so I opened the cupboard where they keep their pesto, pretended to rummage around a bit, and asked Boink what else he was thinking for our ravioli.

He didn't hesitate. "Raisins," he said, with conviction.

I decided to throw a tantrum. It's the best way to circumvent his, I've found. "Raisins??!!??!!" I stomped and scowled and threw up my hands, and he laughed and laughed. I'm good at this. I tugged my hair, squeezed my eyes closed, and shook my head real hard. "I can't work like this," I said, taking off my apron and throwing it on the floor. "Raisins! In ravioli!!!"

"Not in the ravioli, Silly," he said, still laughing. "In the sauce."

There was a beautiful bolognese gurgling on the stove, and I was pretty sure it was the most wonderful creation I had ever created. Perfect, I thought. I brought the box of raisins to the stove, left the lid on, and shielding him from the action with my body, shook the box a wee bit, just to get a realistic rattle out of it.

The lid fell off and every raisin in the world plonked into my masterpiece. It could have been a Reese's peanut butter cup moment, come to think of it — but not at the risk of homelessness. So, between all our spooning and folding and cutting and crimping, I kept revisiting the stove, and eventually tasted every single raisin out of the sauce.

Next week, to compensate for the cuteness of this week's tiny tale, I will describe my diarrhea.

My new favorite restaurant is Dempsey's Brewery in Petaluma. Especially if you park on the street. Because then you get to walk over a river on a wooden pedestrian bridge where I stopped once last summer to look at the water and kiss a guy. And there's a real nice outdoor patio and pretty nice innards, too, with booths, good burgers, wood-oven pizza, and great beers. Red Rooster Ale. But if you park in the parking lot, you're going to know that this quaint, cool brew pub is actually in a strip mall. **SFBG**

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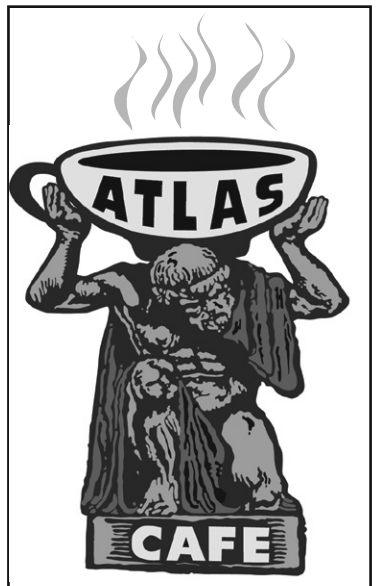
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film

At left, a young boy faces a nocturnal beast in Lorenzo Mattotti's pencil-shaded contribution to *Fear(s) of the Dark*. At right, the titular characters in *Zack and Miri Make a Porno* (Seth Rogen and Elizabeth Banks) do some research for their cinematic get-rich-quick scheme.

FEAR(S) OF THE DARK ILLUSTRATION BY LORENZO MATTOTTI © PRIMA LINEA PRODUCTIONS; *ZACK AND MIRI* PHOTO BY DARREN MICHAELS





Bump(s) in the night

Fear(s) of the Dark offers an animated omnibus of juvenile dread

By Erik Morse
› a&eletters@sfbg.com

In the new animated horror film *Fear(s) of the Dark*, artistic director Etienne Robial convened some of the most influential graphic artists of the modern era and dared them to respond to a simple question: "What scares you?" Working under minimum guidelines of time limit and color (monochrome was required), the selected comic and graphic novel artisans — including cartoonist Charles Burns, *The New Yorker* illustrator Blutch, British designer Richard McGuire, and others — produced highly personal vignettes that were woven into a Sigmund Freud-meets-William Gaines omnibus. But as with 2006's celebrity smorgasbord *Paris, je t'aime*, the ambitious conceit of Robial's film exceeds the individual contributions, which often drift into misguided forms of pop-psychology and self-conscious pleonasm. Never more terrifying than *The Interpretation of Dreams,* and never more enlightening than *Tales from the Crypt*, *Fear(s) of the Dark* is nonetheless an interesting exercise in atmosphere.

Structured as a frame story of sorts, the film begins with a pack of four voracious hounds, tethered to a sadist, who set out across the countryside in search of blood. Positioned along the backdrop of this chase are four vignettes of horror that center on popular phobias. The opener, created by Charles Burns, follows a social outcast whose childhood fascination with entomology comes to haunt him as a young man. When maladjusted student Eric finally meets the girl of his dreams, Laura, the creepy twitch of insects from his bed threatens to wreck his chances. Burns' beautiful comic-book drawing style, a black and white relative to Lichtenstein's panochrome creations, perfectly captures the frenzy of young lovers destined for doom.

The second tale, by far the most underdeveloped and least satisfying, centers on a young Japanese girl possessed by an Edo samurai. Drawn in the fast-paced anime style, Marie Caillou and Romain Slocombe's use of proleptic slippages — although common in the anime genre — are often more confusing than frightening and gives the sequence the overall sense of an abridged sketch. In contrast, Lorenzo Mattotti's contribution is much more mysterious and subtle in tonality, using a less op-art form of shading and pencil strokes. His story focuses on a young boy whose town is terrorized by a nocturnal beast, a literal *bête noire*. When a school chum claims to know the monster's location, he suddenly disappears and the boy joins a search party to slay whoever or whatever is responsible.

The fourth vignette, contributed by Richard McGuire, deserves special attention for its innovative use of silence and darkness to instill a particularly effective kind of horror. A man stranded in the middle of a blizzard forces himself into a darkened house for shelter and finds a mysterious presence waiting for him. Forgoing the loquacious first person device used in other chapters of the film, McGuire explores the muted setting of the house itself, which may or may not have its own sinister character. The genius of McGuire's piece rests in its celebration of the virtual and inanimate through mere suggestion — the creaking of the stairwell, the slamming of a door, the momentary pall of a silhouette. Inspired by the likes of James Whale's *The Old Dark House* (1932) and Roman Polanksi's *The Tenant* (1976), McGuire seems keenly aware that the trope of the haunted house is as indebted to the semiotics of the domestic as it is to the novelty of the transmundane.

As the highlight of *Fear(s) of the Dark*, this final vignette actually challenges many of the oedipal motifs that imbue the bulk of the film. The recurring use of first person confessional lends the vignettes in question a trademark French patina of Godardian psychoanalysis à la *King Lear* without any real artistic consequence. In other words, *Fear(s)*'s theoretical misstep lies in its linking phobia with strategies of therapy — declaration, repentance, and ultimately, resolution — the hallmarks of the "healthy" adult, not the fantasizing child. Its redeeming beauty only arises when the collection of haunted scenarios aims for the viewer's callow spine rather than his existential brain. **SFBG**

FEAR(S) OF THE DARK opens Fri/31 in Bay Area theaters.

XXX-TANT LOVE

Platonic buds Zack (Seth Rogen) and Miri (Elizabeth Banks) live together, are completely devoted to each other, and yet loudly maintain that they are just friends — until they decide to sleep together on camera to pay off their debts. Oh, and sleep with other actors too, because that's what you do in a porno. Ah, nothing like white-hot jealousy to make a long-dormant heart start beating, eh?

Zack and Miri Make a Porno, Kevin Smith's latest, reminded me of his previous feature, 2006's *Clerks II*. It elicited the exact same equally powerful, and seemingly contradictory, reactions. During the film's first half, I guffawed at such moments as Zack and Miri's discussion about sex toys for men versus those for women, during which Zack refers to his ability to pleasure himself with the help of two Popsicle sticks and a rubber band, like "a filthy MacGyver." But the off-color hilarity is all but buried by the film's final third, which is full of typical romcom misunderstandings and mush. Writer-director Smith stands alone in his ability to create films that contain equal parts raunch and sap — and while *Zack and Miri* has a few shining moments, overall it never quite (ahem) comes together. **(Cheryl Eddy)**

Zack and Miri Make a Porno opens Fri/31 in Bay Area theaters.

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PHOTO FROM "MAMA"

"Halloweird"

PREVIEW The short films showcased at Independent Exposure's "Halloweird 2008" are mostly more bizarre than they are spooky, but that doesn't mean they're not holiday appropriate. There's something deeply unsettling about many of the offerings, which offer a more lingering impression than your standard scares. *Loka "Tabernacle 1"* is haunting precisely because we're given so little of the overall picture. As the camera glides gracefully alongside gorgeous violins, we find a glowing, floating man, with no explanation. *By the Kiss* is similarly devoid of context: a woman pressed against a wall greets a sequence of suitors who — quite literally — smother her with kisses. It's hypnotizing but wholly unpleasant. Of course, with 17 films on the agenda, there are bound to be some clunkers: *Mama*, which features a ghoulish woman crying "mama" for two-and-a-half minutes, might be disturbing if it weren't so annoying. *Kaltes Klares Wasser* is also overlong. But hey, "overlong" is a relative term here, and it's worth zoning out for a few minutes to make it to the best films. Here, the real standouts are firmly planted in the comedy genre: *Transrexia*, a short but sweet stop-motion animation about a T-Rex's love for a pterodactyl, and *Fantaisie in Bubblewrap*, in which individual Bubble Wrap bubbles are alive and rather chatty. That is, until they're popped. **(Louis Peitzman)**

"HALLOWEIRD 2008" Wed/29, 8 p.m., $6 Bollyhood Café, 3372 19th St., SF
www.bollyhoodcafe.com

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

DOCFEST

The seventh annual San Francisco International Documentary Festival runs through Nov 6 at the Roxie, 3117 16th St, SF and the Shattuck, 2230 Shattuck, Berk. For tickets (most shows $10.50) and more information, visit www.sfindie.com. All times p.m.

WED/29

Roxie *Eleven Minutes* 7:15. *Over My Dad's Body* 7:15. *I Think We're Alone Now* with *"Why We Wax"* 9:30. *The People's Advocate: The Life and Times of Charles R. Garry* 9:30.

THURS/30

Roxie *Chasing the Devil* 7:15. *Operation Filmmaker* 7:15. *The Long Haul* with *"Sunlight and Babies"* and *"Auntie Betelnut"* 9:30. *When Clouds Clear* 9:30.

FRI/31

Shattuck *Bunnyland* 5. *Break Up, Date* 7:15. *A Hole in the Fence* with *"If a Body Meet a Body"* and *"North Brother"* 9:30.

SAT/1

Shattuck *Considering Democracy: Eight Things to Ask Your Representative* with *"So the Wind Won't Blow it All Away"* 12:30. *Neshoba* 2:45. *Chasing the Devil* 5. *I Think We're Alone Now* with *"Why We Wax"* 7:15. *Eleven Minutes* 9:30.

SUN/2

Shattuck *The Linguists* and *"Peter and Ben"* 12:30. *In a Dream* 2:45. *Dear Zachary: A Letter to a Son About His Father"* 5. *Going on 13* 7:15. *Debate Team* 9:30.

MON/3

Shattuck *The Long Haul* with *"Sunlight and Babies"* and *"Auntie Betelnut"* 7:15. *The People's Advocate: The Life and Times of Charles R. Garry* 9:30.

TUES/4

Shattuck *This Dust of Words* with *"North Brother"* 7:15. *Fatman Walking* 9:30.

OPENING

Christmas on Mars *Christmas on Mars* will play like Xmas morn for Flaming Lips fans: Wayne Coyne famously toiled for seven years making this truly bizarre and occasionally laugh-out-loud-funny, made-for-cult-viewing opus. Judging from the final product, the vocalist has a knack for a visceral visual, if not narrative. A truly strange hybrid of *Solaris* (1972) and *Santa Claus Conquers the Martians* (1964), a fusion of *2001: A Space Odyssey* (1968) and Billy Nayer Show mastermind Cory McAbee's *The American Astronaut* (2001), *Christmas on Mars* follows a not-so-merry band of outsider humanoids — centered on Major Syrtis (an evocatively hollow-eyed Steven Drozd of the Lips) — as they colonize Mars during the holidays. The low oxygen is doing a number on their heads — as well as the audience's, who will have trouble following the storyline and making sense of the imagery. There's a *2001*-style Christ-like infant, a Santa gone suicidal,

an incubating girl in a bubble, Coyne as an alien with phallic antennae, a crazily cussing cabin-feverish crew, and a vaginal-faced marching band from "Hitler's high school," as perturbed shrink Adam Goldberg puts it. Face it, vulva head, it's a journey straight into the Flaming Lips frontman's delightfully fractured cranium — as senseless and entertaining as the band's show with just as many pop eye candy and surrealistic tangents. Aficionados will surely dub it a blast, though friends of fans will likely cross their arms and wag their noggins in defeat. (1:25) *Roxie.* (Chun)

Delwende SFFS Screen presents this drama about a woman from Burkina Faso determined to clear her mother of accusations of witchcraft. (1:30) *Sundance Kabuki.*.

Eden Lake In this British horror import, a young couple takes revenge on youths who terrorize them on a camping trip. (1:46) *Lumiere.*

Fear(s) of the Dark See "Bump(s) in the Night." (1:20) *Embarcadero, Shattuck.*

Hounddog One of the dumbest recent manufactured controversies was the right wing uproar over this "Dakota Fanning rape film" after its Sundance premiere —apparently the mere depiction of child sexual assault is too offensive for some, no matter how denunciatory or non-graphic. But *Hounddog*'s problem isn't that it's exploitative (it's not). The problem is it's tairrrrrrrrrabul. Fanning plays Lewellen, a pubescent in the late 1950s rural South, living in a shack with her oft-drunken, abusive, and absent father (David Morse). Grandma keeps talking about imminent "growin' up evils." Since she's played by Piper Laurie, one expects she'll add "I can see yer dirty pillows!" at any moment. That lady of perpetual sorrow, Robin Wright Penn, is daddy's new girlfriend-cum-punching bag, wilting about in a slip and black eye. Then there's the old black bluesman-shaman-snakehandler (Afemo Omilami) who's Lewellen's most saintly advocate, and can't open his mouth without a soulful life wisdom plopping out. The girl wants to be the female Elvis, and because this coming-of-age, "loss of innocence" tale is ultimately about girl power, the movie believes she's got a shot at it. (You won't, not after the first time Dakota trills and gyrates. Or the 12th.) Complete with slide guitar and wordlessly wailing blues mama on the soundtrack, Deborah Kampmeier's melldrammer is just about the most preposterous assembly of deep-fried Southern Gothic cliches since 1967's *Shanty Tramp*. Her direction is better than her script, which only means Hounddog plays too slow and solemn to be an instant camp classic. Give it some time to ripen and rot, however, and it will be. (1:33) *Roxie.* (Harvey)

I've Loved You So Long In praise of the French appreciation of older women: Hollywood all too often discards ladies once they've reached a certain sell-by date, but as director Philippe Claudel demonstrates, women's stories — and actresses —are fully capable of transcending a kiddie-dominated cinematic marketplace. He seems to be daring the audience to turn away from *I've Loved You So Long*'s powerful performances, and the equally compelling tale of a long-incarcerated doctor (Kristin Scott Thomas) convicted of murdering her son and now out of prison. She gradually assimilates back into society with the help of her sister Lea (Elsa Zylberstein). Watching the rough yet protective and isolating ice gradually thaw behind Thomas' patrician features is only one of the pleasures of this gracefully wrought, ever-so-slightly-noirish portrait of a woman wronged. (1:57) *Albany, Clay.* (Chun)

The Other End of the Line Possibly the world's first romantic comedy with an outsourcing theme. (1:46)

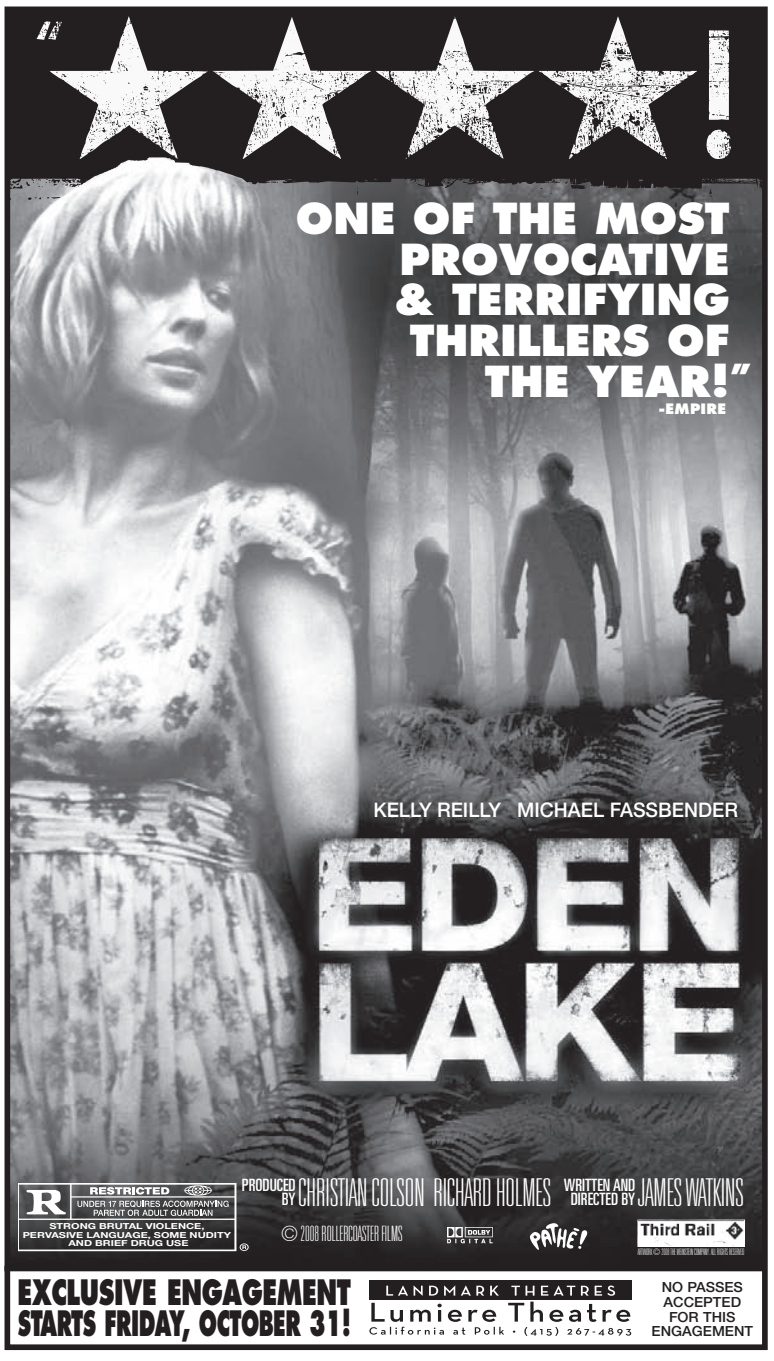
Tru Loved A teenager moves with her lesbian moms from San Francisco to conservative SoCal, where she befriends her new school's (closeted) football hero. (1:42) *Lumiere.*

RocknRolla Guy Ritchie's "comeback" ditches the terrible mistakes of his last two (starring soon-to-be-ex-wife Madonna in 2002's *Swept Away*, aspiring to philosophical insight in 2005's empty *Revolver*) in favor of hiking back to the already-derivative terrain of *Snatch* (2000) and *Lock, Stock and Two Smoking Barrels* (1998). Gerard Butler (replacing Ritchie muse Jason Statham) is a ballsy small-timer whose crew gets between the forces of old-school London gangster Lenny (Tom Wilkinson) and Russian arriviste Uri (Karel Roden). Other players, including junkie rock

CONTINUES ON PAGE 66 »

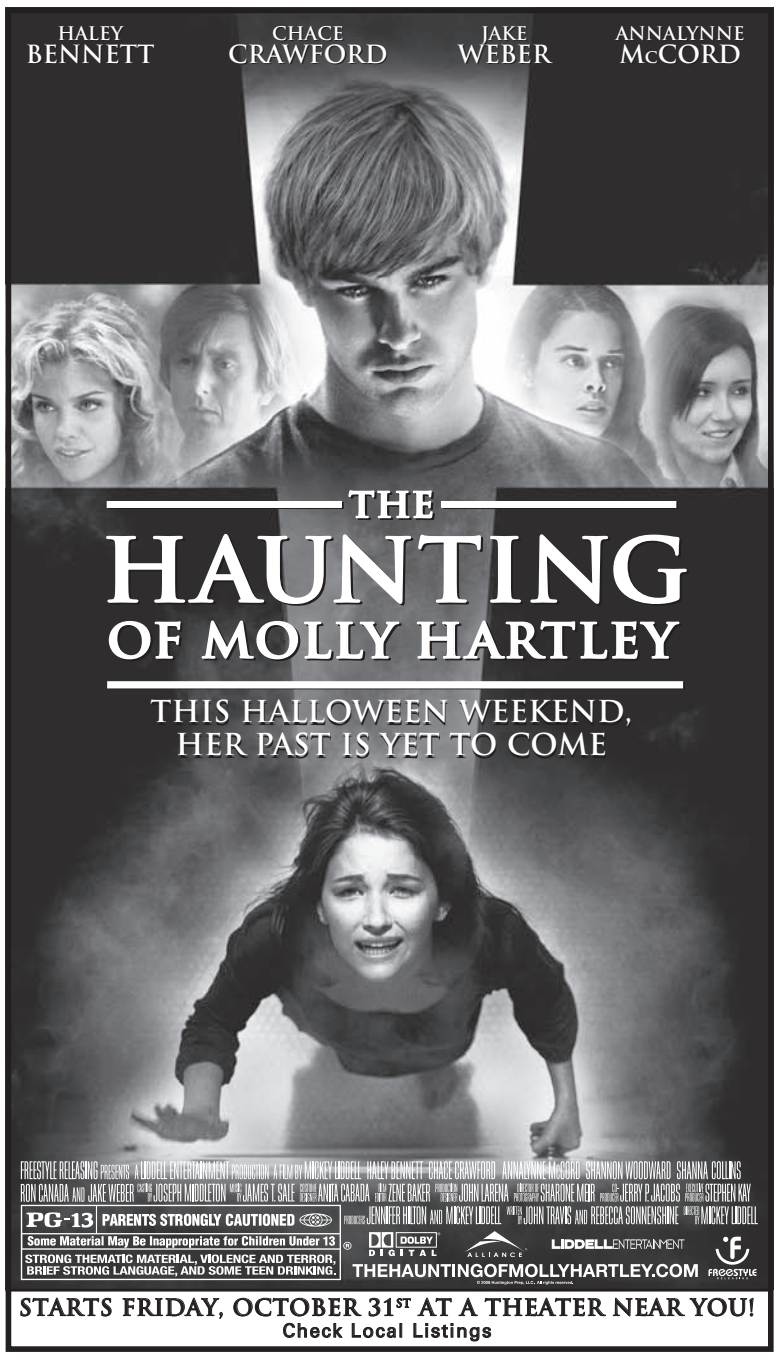






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OPENING

CONT››

star Toby Kebbell and hypersmart accountant Thandie Newton (wasted as quasi-Bond Girl here), contribute to the general caper-ish mayhem. As ever, Ritchie is a genre filmmaker with endless superficial chops and zero soul. *RocknRolla* is aesthetically striking, smug yet essentially humorless, violent sans pain, and oddly sexless. (He expends more energy on one homophobic-cum-philic character than on the supposedly aching carnality betwixtt Butler and Newton.) There's nothing to care about in narrative or character terms here. But if Ritchie's prior exercises in successful style-above-substance delighted you, this will too. It's certainly better than *Revolver*. (1:54) *California*. (Harvey)

Zack and Miri Make a Porno See "XXX-tant Love." (1:51) *Four Star, Grand Lake, Marina, Sundance Kabuki.*

ONGOING

Appaloosa Directed by star Ed Harris (he also cowrote the screenplay, adapted from Robert B. Parker's novel), this bare-bones oater eschews the neo-Western trend with its tale of gunslingers Virgil (Harris) and Everett (Viggo Mortensen) hired to tidy up a town terrorized by the Wild West equivalent of a mob boss (Jeremy Irons). The particularly witty script is a nice surprise; as the stranger who blows into town with no purpose other than creating conflict, Renée Zellweger's character becomes slightly more tolerable when it's revealed she's not nearly as prim as she pretends to be. Despite its hetero-romantic subplot, *Appaloosa* is a bromance at its core, with the eight-gauge shotgun totin' Everett backing up Virgil, even when Virgil goes a little cray-cray, frontier-style. Horses, shootouts, saloon face-offs, trains, desolate landscapes, taciturn menfolk with carefully crafted moustaches — all are here in spades. Needless to say, John Ford would approve. (1:54) *Oaks, Opera Plaza*. (Eddy)

Ashes of Time Redux (1:33) *Lumiere.*

Beverly Hills Chihuahua If you're like me, you've had that song from the *Beverly Hills Chihuahua* trailer playing on a loop in your head for months. God help you if you're like me. Turns out the movie itself is exactly what you'd expect —talking dogs in peril, dubious racial politics, and enough cringe-worthy puns to delight the whole family. Chloe is your typical Beverly Hills chihuahua — think Paris Hilton's Tinkerbell — until she gets lost in Mexico. Hot on her trail are humans Rachel and Sam, lovestruck chihuahua Papi, and an evil dog-fighting ring. It's a little like Disney meets *Amores Perros*. The actors, both live action and voice, are kind enough to give their all, though it's a bit disheartening to watch Jamie Lee Curtis get a chihuahua tongue bath. In the end, there are few surprises. Anyone who experienced involuntary toe-tapping during the trailer will likely be amused by the film's mix of genuine excitement and low-brow humor. Can you feel the groove? I can, *Beverly Hills Chihuahua*. I can. (1:30) *Grand Lake, Oaks, 1000 Van Ness, SF Centre.* (Peitzman)

Body of Lies *Body of Lies* director Ridley Scott likely felt a bit queasy when he glimpsed the opening and closing shots of the Coens' misanthropic lampoon of CIA skullduggery, *Burn After Reading*: this straight-faced action-flick take on US Intelligence operatives closes with an almost identical Google Earth-style image. Though the humor isn't quite as broad, Scott's agents are ultimately no less bumbling, even when at the service of slightly better intentions, in the invigoratingly paced *Body of Lies*. Roger Ferris (Leonardo DiCaprio) appears to be the best and the brightest that the Company can, ahem, offer to the Middle East: he's an aggressive self-starter even when he's visually tethered by remote spy plane to his boss Ed Hoffman (Russell Crowe, who plays his string-pulling character's DC-'burb existence for all its humorous, banal absurdity, as if, rather than masterminding faux US military base bombings, he were the most mundane at-home dad with a permanent Bluetooth implant and an itchy channel-changer finger). Ferris is fluent in the region's language and culture and interested in being tutored in, say, the subtler moves of the Jordanian intelligence, headed by the smooth Hani (Mark Strong). Too bad the rising star's native coworkers inevitably end up eating it in his quest to capture a bin Laden-like terror honcho. Scott riddles *Body of Lies* with visceral details (a la the moment when Ferris digs a bone fragment of a friend out of his wound) and, in remaining true to his material, thankfully spares us the melodramatic overkill and judgment while unspooling the deadly fumbles and major ethical lapses that even talents like Ferris are capable of. Still, that sense of detachment — even while telescoping in on crucial details — leaves one feeling removed from the operations-gone-wrong, even if these agents' general lack of success in almost everything *except* creating unrest will leave some viewers with dust in their mouths. (2:08) *Empire, 1000 Van Ness, SF Centre, Sundance Kabuki.* (Chun)

Burn After Reading (1:31) *1000 Van Ness, SF Centre, Shattuck, Sundance Kabuki.*

Changeling Not to be confused with the great, George C. Scott–starring gothic horror *The Changeling*, *Changeling* is a horror movie of another sort. At turns as old-fashioned a storytelling exercise as the era in which it's set (love those 1920s cloche hats!) and drenched in grisly violence even more dismaying than Angelina Jolie's distractingly crimson lips, the film is a curious mix of classic and modern. As the single-mom heroine confronting a cartoonishly corrupt LAPD, Jolie is all pluck and baggy-eyed vulnerability. She may hit every beat, but the result feels sterile (the lurching screenplay by TV scribe J. Michael Straczynski doesn't do her any favors). Director Clint Eastwood has crafted some of the most affecting character-based drama in recent memory (and wrung Oscars out of his casts), but here his deadpan style and emotional depth are lost to heavy plot machinations and period nostalgia. *Changeling* isn't a bad movie, per se; it's just heartbreakingly average. Considering it was helmed by such a

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masterful filmmaker, that may be the greatest, most mundane horror of them all. (2:20) *Kabuki, Orinda, Piedmont, Presidio, SF Centre.* (Devereaux)
The Duchess (1:45) *Empire, 1000 Van Ness, Opera Plaza, Shattuck.*
Eagle Eye (1:58) *1000 Van Ness.*
» **Happy-Go-Lucky** (1:58) *Albany, Embarcadero.*
High School Musical 3: Senior Year It's safe to say the future of the American musical doesn't rest on the shoulders of Zac Efron and Vanessa Hudgens, but that doesn't mean they can't provide a charming diversion in the meantime. The teen stars (and real-life couple) reprise their roles as Troy and Gabriella in the third installment of Disney's OMG-status *High School Musical* franchise. Because this is the series' first big-screen venture, the production is glossier and — believe it or not — the plot is more complex. After all, this is *Senior Year*: the film reflects the very real concerns of young people discovering high school doesn't last forever. With the stakes raised, all the toe-tappin' musical numbers prove even more satisfying than in the first two films. Still, it's worth asking — is *HSM 3* actually good? Let's put it this way: the movie is cheesy, largely artificial, and sometimes hard to swallow. But then, so is Easy Mac, and that doesn't stop us from stuffing our faces with it. (1:40) *Grand Lake, Marina, 1000 Van Ness, Shattuck.* (Peitzman)
Man on Wire (1:34) *Opera Plaza.*
Max Payne First there was the vaguely dumb misfire *Shooter* (2007). Then M. Night Shyamalan's summer bomb, *The Happening*, happened. And let's not even get into the bizarre rants against Andy Samberg's forgettable "Marky Mark" *Saturday Night Live* parody. (Lighten up already, guy. It was a joke.) With his titular turn as rogue cop Max Payne, Mark Wahlberg seems hell bent on destroying any shred of artistic and critical respectability left over from his giddy, bravura turn in *The Departed* (2006). Combining a generic revenge tale with a heady dose of Norse mysticism and corporate skullduggery, the film is a noirish tribute to Big Ideas rendered illogically by small minds. Sure, some of it looks cool (it's based on a pioneering video game), but all the hallucinatory demons and CG snow in the world can't make up for the fact that baddie Beau Bridges' ginormous eyebrows are more charismatic than his bemuscled costar's doped-up delivery. Predicted career trajectory: Wahlberg briefly redeems himself with Peter Jackson's adaptation of *The Lovely Bones* (due next year) and then follows it up with *Rock Star 2*. (1:40) *1000 Van Ness.* (Devereaux)
Nick and Norah's Infinite Playlist (1:30) *1000 Van Ness, SF Centre, Shattuck.*
Pride and Glory Pride *and* glory, ladies and gentleman. You'll be getting your money's worth on this one. Cast presumptuously with actors of real gravity (you can almost see the scenery bend under the conspicuous adeptness of Edward Norton, Colin Farrell, and Jon Voight), what we've got here is the most generic of cop-dynasty dramas, the kind where loyalty and honor (no doubt a runner-up for the title) pull a good officer in opposing directions. It seems there's this crooked cop (Farrell, aging gracefully into Anthony LaPaglia), who is the brother-in-law of a good cop (Norton), who's investigating some related fishiness and who lives on a dreary boat, and who is the son of an alcoholic cop (Voight) who likes loyalty, who has another cop son who has a dying wife, who is sad. Director and co-screenwriter Gavin O'Connor knows his movie is hokey and so hedges with an easiness of sadism that hasn't been earned. Nothing much has been earned here — there's just a lot of old tropes with no reason to exist. (2:10) *1000 Van Ness, Presidio, Sundance Kabuki.* (Shamai)
Quarantine (1:29) *1000 Van Ness.*
» **Rachel Getting Married** (1:57) *Embarcadero, Shattuck.*
Religulous (1:42) *Embarcadero, California, 1000 Van Ness, Piedmont, Sundance Kabuki.*
Saw V (1:28) *1000 Van Ness..*
» **A Secret** News that his elderly father has gone missing stirs the memories of melancholic Parisian François' (Mathieu Amalric); he was a sickly, withdrawn child overshadowed by glamorous, athletic parents (Cécile de France, Patrick Bruel). Their strange overreaction when he finds a toy in the attic prompts friendly neighbor Louise (Julie Depardieu) to tell the boy the real truth of his background, and the tragic circumstances under which his guardians became a couple. Based on Philippe Grimbert's novel, veteran director Claude Miller's best film in some time is at core that familiar thing, a family saga darkened by persecution of Jews during the Occupation. But the complex flashback structure — which nimbly cuts between periods over a 50-year span — a surprising erotic streak, and the director's brisk control avoid a sense of cinematic deja vu. This is juicy, eventful storytelling that doesn't tumble into melodrama. (1:50) *Presidio.* (Harvey)
The Secret Life of Bees For every moment of genuine poignancy in *The Secret Life of Bees,* there's another to drag this film down into well-trodden melodrama territory. One notable offender: young Lily Owens (Dakota Fanning) throws glass jars of honey against the wall while screaming, "I hate you, I hate you, I hate you! Why didn't you love me?" Despite the best intentions of an exceptional cast, it's just too much to take. Based on the book by Sue Monk Kidd, *Bees* follows Lily as she escapes from her abusive father and seeks refuge with the honey-making Boatwright sisters: surrogate matriarch August (Queen Latifah), snooty June (Alicia Keys), and troubled May (Sophie Okonedo). To their credit, the performances are layered and sincere, and they go a long way toward producing a halfway decent film. In the end, though, they just can't overcome the saccharine script, dripping with treacly platitudes and one too many metaphors about bees. (1:50) *Grand Lake, 1000 Van Ness, Oaks, Orinda, Sundance Kabuki.* (Peitzman)
Sex Drive (1:46) *1000 Van Ness, SF Centre.*
» **Tell No One** (2:05) *Opera Plaza.*
» **Vicky Christina Barcelona** (1:37) *Shattuck.*
What Just Happened (2:02) *SF Centre, Shattuck, Sundance Kabuki.*
W. Instant nostalgia is a relatively recent phenomenon, exemplified by up-to-the-minute commentary on *Best Week Ever* and the too-soon reenactment of HBO's *Recount*. Naturally, *W.* has more in common with the latter — and for these films, maybe "nostalgia" isn't the right word. It's not about the audience fondly looking back so much as looking back in horror. As far as *W.* goes, though, there's not much else there. Past the appeal of "Hey, I remember that," the film is decent but not all that insightful. Oliver Stone's portrait of George W. Bush doesn't humanize or vilify — well, at least not any further. It's left-leaning but somehow still neutral, which is especially odd given the movie's October '08 release date. On the other hand, the performances are impressive across the board, and Josh Brolin will likely score an Oscar nod for his spirited portrayal of the man himself. He is to Bush what Tina Fey is to Sarah Palin. How fitting, then, that *W.* is about as profound as your average *Saturday Night Live* skit. (2:25) *Bridge, California, Empire, Four Star, Grand Lake, Orinda, 1000 Van Ness, Presidio.* (Peitzman)

REP PICKS

» **"Halloweird"** See pick box. *Bollyhood Café.* **SFBG**

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GUARDIAN

Film Festival Highlights include:

• November 7. Opening Nite: U.S. premiere of Drew Hayden Taylor's feature film *In a World Created by a Drunken God*. It will be preceded by the documentary feature *River of Renewal*.
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• Matinee Screenings – Buy 2 get 1 free – November 10, 11, 12.

• November 13. Opening the second part of the Festival: Music Tribute "Remembering Floyd Red Crow Westerman" (1936-2007) at the Palace of Fine Arts. The Music Tribute will be directed by Indian songwriter/performer Ketih Secola, and hosted by comic Charlie Hill and actor Max Gail. Special guests TBA. Tickets: $10/15.

• November 14. AIFI Tribal Touring Program, Native Youth film screenings 10:00 am, Theatre 39 at Pier 39. Admission is free for this event.
November 14. U.S. premiere of Zacharias Kunuk's (Atanarjuat: the Fast Runner) feature film Before Tomorrow. Bay Area premiere of Andrew Maclean's award winning short film Sikumi (On the Ice).
7:30 pm at the Palace of Fine Arts.
Tickets: $7/8.

• November 15. American Indian Motion Picture Awards Show starring new country artist Crystal Shawanda, recording artist Shea Keck, along with Grammy award winner Micki Free; violinist Swil Kanim;Yaaw Tei Yi Tlingit Dancers from Juneau, AK; comic Drew Lacapa, and Claude McKenzie.
Begins 6:00 pm at the Palace of Fine Arts. Tickets: $15/20.

Advance tickets available through AIFI: (415)554-0525 (Visa & Mastercard).
Tickets at door, all shows.
For a complete schedule and tickets, please visit www.aifisf.com.

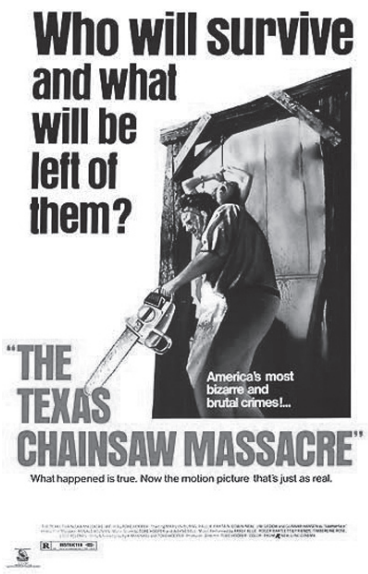
The 2008 – 33rd American Indian Film Festival® is supported by: Seminole Tribe of Florida; Rumsey Band of Wintun Indians, CA; San Manuel Band of Mission Indians, CA; Jackson Rancheria, CA; Santa Ynez Band of Chumash Indians, CA; Two Rivers Circle, CA; Ak-Chin Indian Community, AZ; CBS, NY; Fox Diversity, CA; International Gaming Technology (IGT), NV; NBC Universal, CA; Oneida Indian Nation, NY; Salt River Pima-Maricopa Indian Community, AZ; 29 Plams Band of Mission Indians; Viejas Band of Kumeyaay Indians, CA; Wells Fargo Bank, CA; LandMark Theatres; San Francisco Grants for the Arts; San Francisco Arts Commission; San Francisco Bay Guardian and KQED TV-9.

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Schedules are for Wed/29–Tues/4 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $6-9. Kino21 presents "How We Fight Program 3: Terrorists," Thurs, 8. "Other Cinema:" Erik Davis presents a "performance lecture" on Aleister Crowley and other topics, Sat, 8:30.

BOLLYHOOD CAFÉ 3372 19th St, SF; www.bollyhoodcafe.com. $6. "Independent Exposure Halloweird Edition 2008," short films, Wed, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $6-10. **War of the Worlds** (Haskin, 1953), Wed, 7:30. With a live performance of the classic 1938 radio broadcast by La Legion Fantastique; tickets for this event, $15. "Good Vibrations Amateur Erotic Film Festival," Thurs, 7. Tickets for this event, $12. •**Less Than Zero** (Kanievska, 1987), Sat, 7, and **St. Elmo's Fire** (Schumacher, 1985), Sat, 9. "Lean Sundays": **A Passage to India** (Lean, 1984), Sun, 1:30, 4:45, 8.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **Momma's Man** (Jacobs, 2008), call for dates and times. **A Secret** (Miller, 2007), call for dates and times. **I've Loved You So Long** (Claudel, 2007), Oct 31-Nov 6, call for times. "Irving Thalberg's MGM:" **Red Dust** (Fleming, 1932), Wed, 7; **The Merry Widow** (Lubitsch, 1934), Thurs, 7; **Parallel Lives** (Franklin, 1931), Sun, 7.

CLAY 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. $8-10.50. "Late Night Picture Show:" **The Rocky Horror Picture Show** (Sharman, 1975), Fri, midnight; **The Warriors** (Hill, 1979), Sat, midnight.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5. **Beyond Elections** (2008), Wed, 7:30.

JEWISH COMMUNITY CENTER OF SAN FRANCISCO 3200 California, SF; www.jccsf.org/arts. $10. "Travel Adventure Cinema:" **10 Questions for the Dalai Lama** (Ray, 2006), Wed, 2.

LEGION OF HONOR Lincoln Park, 34th Ave and Clement, SF; (415) 750-7633, www.museumtix.com. $20 (includes admission to the special exhibition, "The State Museums of Berlin and the Legacy of James Simon"). "Cinema Supper Club: The Berliner Film Fest": **Cabaret** (Fosse, 1972), Thurs, 8.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Envisioning Russia: A Century of Filmmaking": **Happiness** (Medvedkin, 1934), Wed, 7; **The New Moscow** (Medvedkin, 1938), Wed, 8:30; **Elegy of Life: Rostropovich, Vishnevskaya** (Sokuruv, 2006), Thurs, 6:30; **Alexandra** (Sokurov, 2007), Thurs, 8:30. **The Werewolf of Washington** (Ginsberg, 1973), Fri, 8. Call for Sat-Tues shows and times.

PARAMOUNT 2025 Broadway, Oakl; www.paramounttheatre.com. $5. **Phantom of the Opera** (Julian, 1925), Fri, 8.

RED VIC 1727 Haight, SF; (415) 668-3994. $5-8.50. **The Exorcist** (Friedkin, 1973), Wed, 2, 7, 9:40. **Dead Alive** (Jackson, 1992), Thurs, 7:15, 9:25. **The Texas Chainsaw Massacre** (Hooper, 1974), Fri-Sat, 7:15, 9:15 (also Sat, 2, 4). **Louise Bourgeois: The Spider, the Mistress, and the Tangerine** (Cajori and Wallach, 2008), Sun-Mon, 7:15, 9:20 (also Sun, 2, 4). Call for Tues/4 shows and times.

ROXIE THEATER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. Call for shows and times.

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, 100 Larkin, SF; www.sfpl.org. Free. **The Beauty Academy of Kabul** (Mermin, 2004), Thurs, noon.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-8. San Francisco Jewish Film Festival presents: **The Last Jews of Libya** (Roumani-Denn), Wed, 7:30. "Cassavetes Restored:" **Shadows** (1959), Sat, 7:30; Sun, 2. San Francisco Cinematheque presents: "Dimensional Bodies," with filmmakers Johunna Grayson and Greta Snider in person, Sun, 7:30. **SFBG**

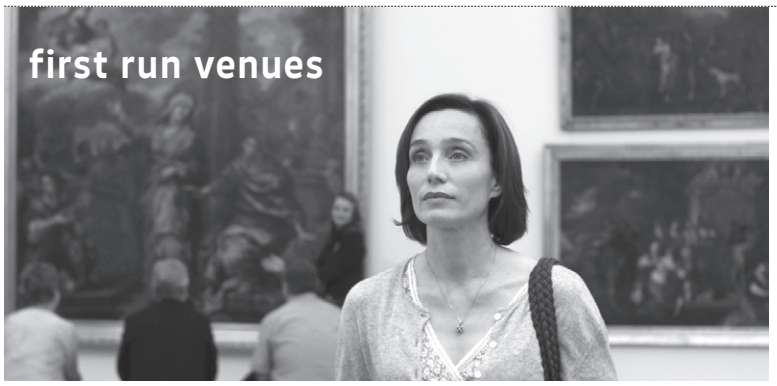
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A former doctor (Kristin Scott Thomas) reunites with her sister after a 15-year jail sentence in Philippe Claudel's *I've Loved You So Long*, out Fri/31. | PHOTO BY THIERRY VALLETOUX

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

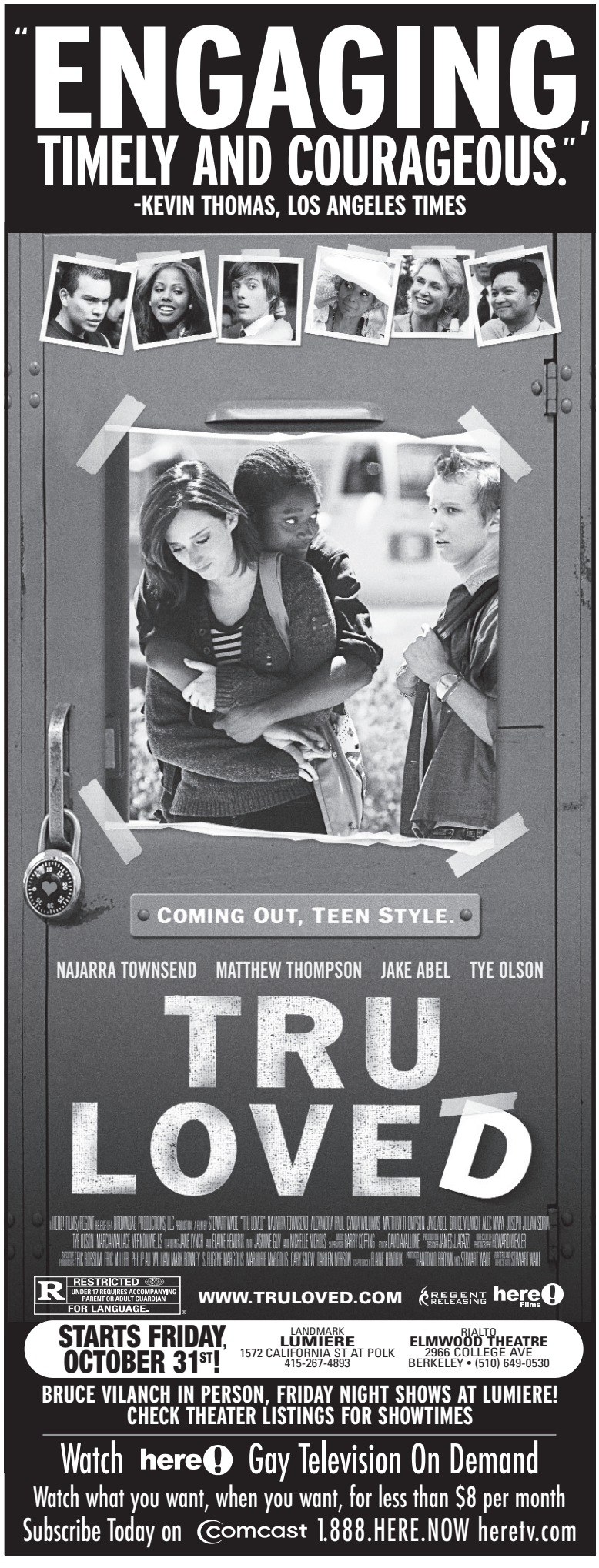
Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-

CONTINUES ON PAGE 70 ››





FIRST RUN VENUES

CONT››

FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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Brenden 16 - Pittsburg
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Century 16 Bayfair Center - San Leandro
Century 16 Hilltop - Richmond
Century 16 Pleasant Hill - Pleasant Hill
Century 25 Union City - Union City
Century Cinedome 8 Fremont - Fremont
Cinemark Blackhawk 7 - Danville
Contra Costa 8 Cinemas - Martinez
Livermore Cinemas - Livermore
Rave Motion Pictures 14 - Brentwood
Regal Deer Valley Stadium 16 - Antioch
Regal Hacienda Crossings Stadium 20 - Dublin
Regal Jack London Stadium - Oakland
UA Berkeley 7 - Berkeley

MARIN
Century Northgate - San Rafael
Century Rowland Plaza - Novato
NORTH COUNTIES
Airport Stadium 12 - Windsor
Boulevard Cinemas 12 - Petaluma
Brenden 16 - Vacaville
Century 14 - Vallejo
Century Cinedome 8 - Napa
Cinema 5 - Lakeport
Edwards Stadium 16 - Fairfield
Reading Cinemas Stadium 16 - Rohnert Park
Roxy Stadium 14 - Santa Rosa
Sebastiani Theatres - Sonoma
PENINSULA
Century 12 Downtown - San Mateo
Century At Tanforan - San Bruno
Century 20 Downtown - Redwood City
SAN JOSE
AMC Cupertino Square 16 - Cupertino
AMC Eastridge 15 - San Jose
AMC Mercado 20 - Santa Clara
AMC Saratoga 14 - San Jose
Camera 12 - San Jose
Century Cinemas 16 - Mountain View
Century 20 Oakridge - San Jose
Century 24 - San Jose
Century Berryessa 10 - San Jose
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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314255-00 The following person is doing business as **YOGA COCOON; COCOON YOGA**, 2051 Harrison St., San Francisco, CA 94110. Robert Donald, 846 Arkansas St., San Francisco, CA 94107. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Robert Donald. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on September 8, 2008. **October 22, 29, November 5, 12, 2008. L#430401**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314364-00 The following person is doing business as **DASHETC**, 1351 Folsom St., San Francisco, CA 94103-3830. Julian Prince Dash, 1351 Folsom St., San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/11/08. Signed Julian Prince Dash. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on September 11, 2008. **October 22, 29, November 5, 12, 2008. L#430403**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314801-00 The following person is doing business as **RAINMAN INVESTIGATIONS**, 219 Moultrie St., San Francisco, CA 94110. Robert Stemme, 219 Moultrie St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Robert Stemme. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Sep 30, 2008. **October 8, 15, 22, 29, 2008. L#430203**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0314914-00 The following person is doing business as **SOUL FREE**, 775 Geary St. Apt #305, San Francisco, CA 94109. Jo'Dell Parks, 775 Geary St. Apt #305, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/3/08. Signed Jo'Dell Parks. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on October 3, 2008. **October 8, 15, 22, 29, 2008. L#430202**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315019-00 The following person is doing business as **BLUE SKY TRAINING SCHOOL**, 2438 Taraval St., San Francisco, CA 94116. Jian Xiong Luo,841 47th Ave., San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/8/08. Signed Jian Xiong Luo. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Oct 9, 2008. **October 15, 22, 29, November 5, 2008. L#430303**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315024-00 The following person is doing business as **DC CREDIT CARD CENTER**,1890 Evans Ave., San Francisco, CA 94124. Pablo Gravador, 953 Mission St. #35, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/10/08. Signed Pablo Gravador. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on October 10, 2008. **October 15, 22, 29, November 5, 2008. L#430302**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315080-00 The following person is doing business as **MISSION HILL SALOON**, 491 Potrero Ave., San Francisco, CA 94110. Sandra K. Inc. (CA), 7 Tioga Ave., San Francisco, CA 94134. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Sandra K. Inc. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on October 15, 2008. **October 22, 29, November 5, 12, 2008. L#430402**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315105-00 The following person is doing business as **ALLPOINT INSURANCE SERVICES**, 2339 3rd St., San Francisco, CA 94107. Bradley Jason Vaccaro, 1056 Carolina St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/22/2003. Signed Bradley J. Vaccaro. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Oct 16, 2008. **October 29, November 5, 12, 19, 2008. L#430503**.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315106-00 The following person is doing business as **MISSION SMOG TEST ONLY**,3250 Cesar Chavez St., San Francisco, CA 94110. Raul E. Munoz, 615 Foerster St., San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/16/08. Signed Raul Munoz. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Oct 16, 2008. **October 22, 29, November 5, 12, 2008. L#430404**.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **October 20, 2008**. To Whom It May Concern: The name of the applicant is: **ANDRONICOS MARKETS INC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1200 Irving St., San Francisco, CA 94122-2121. 42- ON-SALE BEER AND WINE - PUBLIC PREMISES. Publication date(s): October 29, 2008 L#430502.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **October 22, 2008**. To Whom It May Concern: The name of the applicant is: **ALCATRAZ CRUISES LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: Pier 33., San Francisco, CA 94111. Type of License Applied for: **54- ON-SALE GENERAL BOAT. Publication date(s): October 29, 2008 L#430504.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545316. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Edgar Mar Jauregui for change of name. TO ALL INTERESTED PERSONS: Petitioner **EDGAR MAR JAUREGUI** filed a petition with this court for a decree changing names as follows: Present Name: EDGAR MAR JAUREGUI. Proposed Name: **MICHELLE JAUREGUI**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Dec 11, 2008. Time: 9:00 AM room- 218. Signed by William R. Gargano, Commissioner on Oct 23, 2008. Endorsed Filed, San Francisco County Superior Court of California on Oct 23, 2008 by Gordon Park-Li, Clerk. Kevin Dougherty, Deputy Clerk. **October 29, November 5, 12, 19, 2008. L#430501**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545444. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Vitali Iourtchenko for change of name. TO ALL INTERESTED PERSONS: Petitioner **VITALI IOURTCHENKO** filed a petition with this court for a decree changing names as follows: Present Name: VITALI IOURTCHENKO. Proposed Name: **VITALY YURCHENKO**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Dec 9, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Oct 6, 2008. Endorsed Filed, San Francisco County Superior Court of California on Oct 6, 2008 by Gordon Park-Li, Clerk. Elias Butta, Deputy Clerk. **October 8, 15, 22, 29, 2008. L#430201**

STATEMENT OF ABANDONMENT OF FICTITIOUS BUSINESS NAME The following person is doing business as **MISSION SMOG TEST ONLY**, 1296 Shotwell St., San Francisco, CA 94110. Raul E. Munoz, Jeffrey S. Garcia, 1296 Shotwell St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 8/5/08. Signed Jeffrey Garcia. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Oct 16, 2008. **October 22, 29, November 5, 12, 2008. L#430406**.

STATEMENT OF ABANDONMENT OF FICTITIOUS BUSINESS NAME The following person is doing business as **SMOG CHECK & TEST ONLY**, 1296 Shotwell St., San Francisco, CA 94110. Raul E. Munoz, Jeffrey S. Garcia, 1296 Shotwell St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 8/22/08. Signed Jeffrey Garcia. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on Oct 16, 2008. **October 22, 29, November 5, 12, 2008. L#430405**.

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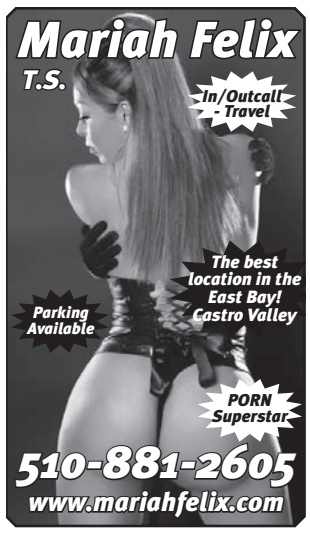
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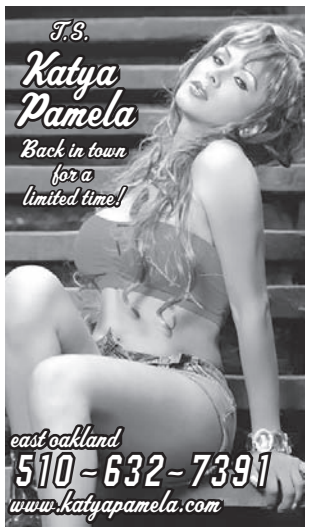




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psychic dream astrology

OCT. 29-NOV. 4

ARIES

March 21-April 19
The more you give, the fuller you'll feel — but only if what you're handing out comes from your happy place. This week, make strides towards being your fiery, vibrant self in a way that is balanced and inclusive with others and *their* shtick. Trusting that there is enough for you is the key.

TAURUS

April 20-May 20
With this week's new moon opposing you, it'd be easy to fall prey to the "woe is me" syndrome. But you don't have to be a sad sack, Taurus. The feeling of things coming apart can bring you to a deep, elemental, internal place. Reassess things now, and take action to make your life more solid and your heart more happy.

GEMINI

May 21-June 21
It's time to get sensible about your aspirations, lest your pretty little head gets so lost in the clouds that when your ass hits the pavement, you break some bones. Don't wait for the rude awakening. Simply *dreaming* big is not enough to make your fantasies a reality.

CANCER

June 22-July 22
Acting boldly is not the same as feeling self-assured. If anyone should know that appearances can be deceiving, it should be you hard-on-the-outside, soft-on-the-inside crabs. Don't push yourself too fast or far this week in love or creative ventures, because your tender inner self needs a second to catch up.

LEO

July 23-Aug. 22
Ah shoot, Leo. You want to spend — no, you *need* to spend — some quality time with yourself, and it's not a bad thing. So why are you so ill at ease? Having to communicate clearly and perhaps let others down can put you in a self-esteem K-Hole if you over think it. Stop your worrying and do what you gotta do.

VIRGO

Aug. 23-Sept. 22
Gut instincts do not live in the land of analysis. Saturn is now so deep into your sign that it's time to take life seriously and make some changes. Stand up for what you believe in and trust your intuition. If you're going to make mistakes, make new ones. C'mon, Virgo. Live a little!

LIBRA

Sept. 23-Oct. 22
The most direct route out of the mess you are in is straight like an arrow and deep like an ocean. Avoidance and escapism are fun, but can get you in all kinds of trouble. Speak your mind. Even if you are not clear about what you're needing or feeling, communicate *that* to folks. Just deal with what's real.

SCORPIO

Oct. 23-Nov. 21
You are in the process of valiantly cutting through the BS of old ways and roles. It's all because you love yourself, and the universe commends you. The trick is to be patient with yourself and others as everyone adjusts to your newfound sense of self.

SAGITTARIUS

Nov. 22-Dec. 21
You've got to find a new story, a new way of understanding your patterns of behavior. Frustrations point to what needs attention in the plot de Sag. Don't merely rewrite your tale, but discern what you've been doing, where the flaws are, and what character developments will garner you the abandon you deserve.

CAPRICORN

Dec. 22-Jan. 19
Every Cap has a secret. This week, share your dirtiest secret with someone and watch your world *not* fall apart. It's time to take on your old shames and deepest desires and see what you are ready to let go of and what you are willing to actually go for. Life is short, so don't let yours be too contained.

AQUARIUS

Jan. 20-Feb. 18
The time is ripe for you to look at ways you habitually put and keep your sweet self down. The salve to your wounds is self-love. Stop drinking coffee if it gives you gut rot. Don't hang out with pals who make you feel lonely, and stop beating yourself up when you need a lil' TLC. Love is the drug for thee.

PISCES

Feb. 19-March 20
Saturn is opposite your sign right now, which means you're being forced to reconcile two realities: how much it hurts you to take on too much, and how scared you are of setting limits. Identify your will, then follow through, Pisces. No good will come from your yes-man ways. The work may be hard and intimidating, but it's so worth it. SFBG

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.

A friend in need

By Andrea Nemerson
› andrea@altsexcolumn.com

Dear Andrea:
I don't know if this is really considered a problem or just a modified version of a commitment issue. I recently have become very interested in having a G-spot orgasm. I feel the sensation and know the orgasm is literally and figuratively just outside my reach. I have found the toy that does the job (the Nubby G from Babeland) and I know I am on the verge. The only problem is that I need to be thrusting the toy in and out at a fast rate to really get me to the peak, and right before I am about the come, the sensation is so intense that I lose some strength and control in my arms. I know this could be rectified with a partner doing the heavy lifting, but is there a toy or a technique you could suggest for someone who is confined to solo play?
Sincerely,
G-spot Blue balls

Dear Blue:
Commitment issue how? Do you feel like your sex toy is somehow failing to fulfill a promise it made to you? (I can sort of see this, actually.) Have you told it that you Need To Talk?

It seems that your real problem is not that the vibrator cannot deliver, but that you literally can't hold on long enough to give it a chance. It's not *it*, it's *you*. Maybe it's just not the right toy for you at this time in your life. You need to let it down easy.

I think you need something that you can use hands-free, some kind of G-spot Bluetooth device. At first I looked on the few sex-toy guides specifically geared toward people with disabilities, figuring that even though your hands officially do work, they don't work when it counts, so why not? There isn't a lot out there, though. I pondered the many long-necked and flexible G-spotter devices, all of which look uncomfortably medical but most of which work pretty well — or so say the reviews — but eh, I couldn't see how even adjusting the ergonomics was really going to do it for you. There's still a smallish handle or base, and you're still going to end up with the same old problem, or close enough. Same goes for the complicated in-and-out-and-round-and-round numbers (the Rabbit Pearl and its successors in faux-discretion, the oscillating wombats and so on). They do some of the work for you, but you still have to hang on. No, the answer for you, I think, was available all along on the very same site where you found your well-meaning, if finally disappointing, current squeeze, Mr. G. They are dual stimulation devices with names like the Rock Chick (you insert it and you ... rock) and the Snugglepuss. They stay in and leave your hands free to do whatever they need to do, whether it's make shadow-puppets or do a Liza Minnelli impersonation or clutch your heart and go "Oh God oh God oh God." Whatever. The important part is, they do the G thing without your having to do any pumping. Of course it's always possible that even as loyal and steadfast a companion as the Snugglofugus is, it might let you down — but there's a good chance it won't. Open your heart and let yourself love again.

Of course, should you have tons of money and no compunctions about tossing demi-tons of it at a matter of personal consequence but no world-shaking import, there are always ride-on sex machines like the original, the Sybian (look it up at en.wikipedia.org/wiki/Sybian). There is something about these devices that always struck me as kind of '70s, like something that would have had its own VIP room at Studio 54. Actually, the Sybian was invented by a very earnest guy named Dave, about whom little biographical information seems to exist, although it appears he really was just trying to help. It took considerably less earnest pioneers like Howard Stern, who seems to have regularly popped female guests onto the studio Sybian (which was hopefully sanitized between uses), to give it the unsavory aspect it has today. Well, that and the Sybian dealers currently accessible via the Web, like the one whose site makes this claim: "The female will learn how to have better and bigger orgasms. She will literally explode on it."

But I'm assuming you weren't in that market anyway. No, what you need is either the hands-free insertable doohickeys described above, or something like what you've got already and a way to immobilize it so you can crouch on it, as with the Sybian, but less explodey. You could try one of those harnesses that attach a dildo to the partner's knee or, in your case, to random household furnishings. Either way, be sure to tell any new sex toys how you really feel, and practice active listening. Communication is the key, you know. SFBG
Love,
Andrea

Got a salacious subject you want Andrea to discuss? Ask her a question!

Also, Andrea is teaching! Contact her if you're interested in (sex)life after baby classes. Her new blog is at www.gogetyourjacket.com, but don't look there for the butt sex. There isn't any.









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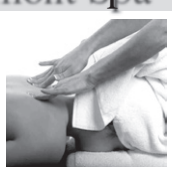
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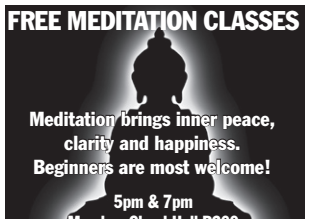
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› women seeking men

GET TO KNOW ME
Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. ☎297207

SWEET AND SINGLE
Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. ☎434857

ATTRACTIVE SHF
Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. ☎651494

VERY YOUTHFUL SENIOR
N/S DW, enthusiastic, outgoing, active, seeks a N/S vibrant man 60-80 who enjoys music, movies, walks, and dancing. 10 points more if he has a SOH. ☎280138

PRETTY, CLASSY BLONDE
SWF, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks one in a million, old school gentleman, 48-72. ☎284885

SEEKS SPANISH MAN
SAF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. ☎288028

ARE WE A MATCH?
SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. ☎293630

1949 CLASSIC
SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. ☎660214

FRIENDS FIRST
SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. ☎943818

STERN BLACK NUNS
Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. ☎809149

DOMINANT ATTITUDE
Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

MARRIAGE-MINDED
39, brown hair, brown eyes, 4'11", petite build, health-minded, classy and fun-loving, enjoys camping, shopping, dancing, exercising, walking on the beach, dining out, relaxing and more. Seeking SM, 30+. ☎263705

SINGER SEEKS TRUE HARMONY
Petite, fit, attractive, passionate female, youthful 60-years young, UCSC graduate, sensitive, natural, open-minded, 60s influence, peacenik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. ☎274570

PERSONABLE AND HONEST
Caring, artistic, outgoing, classy woman, 50s, really enjoys museums, dining out, travel, music, reading, the beach and much more. Would like to meet a like-minded male, 40-59, who shares my interests. ☎297201

SEEKING LTR
Classy, intelligent, down-to-earth, honest, friendly SF, 50s, enjoys taking walks, watching tv, coffee shops, hiking, reading, travel, dining out and keeping fit. Want to meet an active, outgoing man, in his fifties, to share good conversation, quiet times and more. ☎297204

WELL-ROUNDED WOMAN
Down-to-earth, honest, attractive, caring SF, 40s, shy at first, homebody with good values, likes music, dancing, watching tv, walks, reading, hiking, going out occasionally and camping. Looking for an interesting man, 40-50, with similar traits, for LTR. ☎297206

WORTH THE CALL
Artistic, intelligent, feminine, interesting SF, 40s, enjoys music, the beach, dancing, tv, museums, travel and more. Looking for SM, 40-59, to share these interests with. ☎297209

MISCHIEVOUS
Adaptable, optimistic, hard-working female looking for a man, 50-59, to share dancing, reading, kayaking, travel, dining and more. ☎284900

A LOT TO OFFER
Friendly, shy, caring, honest SF optimistic, with good values, enjoys dining, travel, coffee shops. Seeking SM, 45-55, for friendship and dating. ☎289505

LET'S MEET SOON!
Feminine SF, caring, bright, optimistic, seeks SM, 45-53, for casual dating. Interests: camping, dining out, hiking, dancing, walking and more. ☎293599

› men seeking women

SEEKING STAR LADY
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. ☎230241

LONELY MEXICAN IN SEARCH OF...
that special someone. 33-year-old security officer, working nights, sweet, kind, caring, responsible, honest, seeks attractive, compassionate, loving, understanding, tolerant single female, 25-49, for dating. If we are compatible, we'll take it from there. Must live within the Bay area peninsula. ☎298104

VERY ACTIVE
Male, 59, young acting and looking, would like to meet an easygoing, full-figured female to spend time with, possibly leading to LTR. ☎297540

ARE YOU THE ONE?
SHM, 45, 5'6", 160lbs, enjoys going to baseball games, jogging, sports bars. Looking for SF, 30-46, for friendship possibly leading to more. ☎296399

HELLO LADIES
Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. ☎775819

OPEN-MINDED
SBM, 34, 5'11", 175lbs, loves camping, nature, cooking, cuddling, bowling, movies. Looking for SF, 18-65, for friendship or more. ☎284159

DINNER EXCHANGE
Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. ☎882926

COMPATIBLE COMPANION
SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, , ISO nice looking, charming female, 60s/70s, for quality time and more. ☎462878

SENIOR MALE
Fit, nice-looking SWM, late 60s, 165lbs, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. ☎200365

COME PLAY
Sexy, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days or evenings. You should very sensual under 5'7", H/W proportionate, white, Asian or Latin. ☎280142

HEY! CHECK ME OUT!
SM, 50ish, friendly, kind, honest, caring, classy, likes music, museums, dining out, reading, ISO nice woman, 40-59, for dating leading to LTR. ☎297152

GIVE ME A TRY
Outgoing, optimistic, honest SM, 50s, health-conscious, mischievous and bright, likes exercise, dancing, travel, hiking, walks, dining out and more. Seeking an honest, down-to-earth, outgoing woman, 30-40, for dating, fun and LTR. ☎297203

NICE GUY
Friendly, caring, honest SM, 50s, would like to meet a woman, 40-60, who enjoys long drives, music, biking, the beach, kayaking, travel, dining out and more, for dating, possible LTR. ☎297211

DINNER AND A MOVIE?
Caring, honest, artistic, clean-cut, hard-working SM, 60s, likes running, keeping fit, long drives and more. Looking for outgoing SF, 40-65, for companionship, possible LTR. ☎297215

ACTIVE LIFESTYLE
Fun-loving, playful, humorous, sarcastic SM, loves basketball, volleyball, sushi, seafood, Ethnic dining, family and friends, beaches, chilling. Seeking similar female. ☎284604

› men seeking men

PLEASE ME
WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. ☎297636

STRIP NAKED
Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. ☎753246

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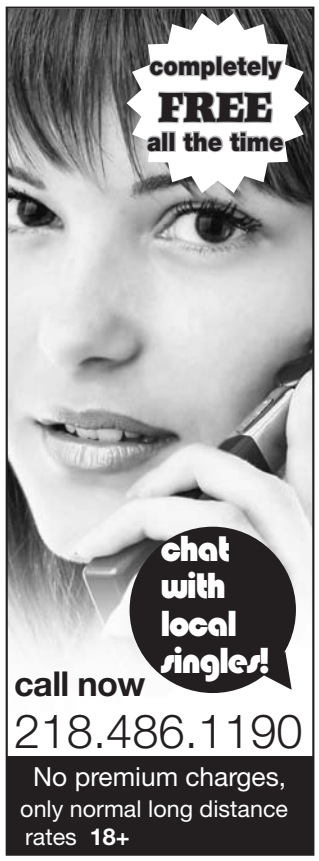
FOREIGN, NON-WHITE
Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. ☎753256

GREAT HEAD FOR MARRIED...
straight, bi or 1st timers 35+. Mellow SWM, 52, HIV-, clean, patient, fun. Own place. No reciprocation required. Be clean, no long hair, drugs. ☎754037

ORAL
WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. ☎778621

LEAN AND MASCULINE
friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. ☎886605

STRAIGHT OR BI WANTED
Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. ☎897273





AFFECTIONATE AND FRIENDLY
Youthful SBM, mid 50s, loves giving massage to senior male, especially shy male. Race, size and appearance unimportant. Open to LTR. ☎296673

MARIN AREA
BiWM, in Marin, handyman and artist, 51, 5'6", 180lbs, good-looking, seeks buddy in Marin, let's talk! ☎264067

› women seeking women

GREAT PERSONALITY
Very attractive, feminine GBF, 25, 5', 130lbs, long black/brown, takes pride in my appearance, honest, down-to-earth stable, educated, secure, has a dog, would like to meet an attractive butch woman with the same qualities, who is a real, honest woman. ☎274307

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SEEKING PARTY GIRL
Couple looking for sexy, fun, hot, open-minded lady who is ready to have fun. Are you real, open-minded, drama-free and down for anything? ☎294854

WM SEEKS BLACK COUPLE
SWM, mid 40s, enjoys watching movies. Interested in meeting a black couple, up to 40, H/W proportionate, for fun times together. ☎295187

LOAN ME YOUR WIFE!
Handsome, easygoing, discreet, well-mannered, gentleman, 57, 6', 190lbs, well-hung and bi. Love to hear from hip couples. ☎248085

PLEASURE FOR BOTH
WM, 6'5", 210lbs, slender, N/S, D/D-free, seeks couple for intimate, pleasurable times. Oral for you. I love to please. ☎290906

MARRIED WHITE COUPLE...
seeks strong BM, who likes to be in charge, to have a nice time with. She's very submissive, husband joins in if you like or just watches. We are looking for ages 35-50. ☎282337

› friends/activities

EROTIC COMPUTER
Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. ☎802472

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› kinksters

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SWINGERS
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